

A REMARKABLE ANAGLYPH OF A REREDOS.

THE ILLUSTRATED LONDON NEWS

1/

STATE EXPRESS

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	Tons.	London.	Toulon.	Naples.
ORONSAY	20,000	—	Feb. 13	Feb. 15
ORMUZ	14,588	Feb. 21	Feb. 27	Mar. 1
ORAMA	20,000	Mar. 7	Mar. 13	Mar. 15
ORSOVA	12,036	Apl. 4	Apl. 10	Apl. 12
ORVIETO	12,133	May 2	May 8	May 10
OSTERLEY	12,129	May 30	June 5	June 7
ORAMA	20,000	June 27	July 3	July 5
ORSOVA	12,036	July 25	July 31	Aug. 2
ORVIETO	12,133	Aug. 22	Aug. 28	Aug. 30

Managers—ANDERSON, GREEN, & CO., LTD., Head Office: 5, Fenchurch Av., E.C.3. Branch Offices: 14, Cockspur St., S.W.1; No. 1, Australia House, Strand.

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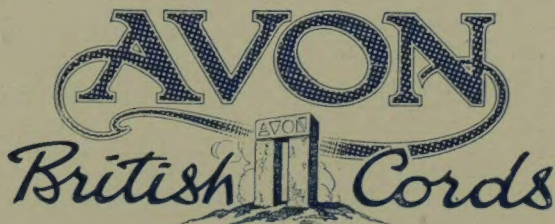
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Telegraphic Address: TERMINUS—PARIS

500 BEDROOMS WITH BATH OR RUNNING WATER ENTIRELY RENOVATED

IN DIRECT CONNECTION WITH THE PLATFORMS OF THE SAINT LAZARE STATION

Libyan Desert crossed and re-crossed on



Being one more link in a long chain of records and successes which definitely establish Avons as The World's Best Motor-Cycle Tyres.



DIURETIC MINERAL WATER.

VITTEL GRANDE SOURCE

The most efficacious treatment for disorders caused by URIC ACID, GOUT, GRAVEL, KIDNEY & LIVER TROUBLES.

RECOMMENDED BY PHYSICIANS.

20 Million bottles sold yearly

From all hotels, chemists, stores, and the Apollinaris Co., Ltd., 4, Stratford Place, W.1, The Vittel Mineral Water Co., 52, Charlotte Street, W.1



Can be taken advantageously with all Wines and Spirits.

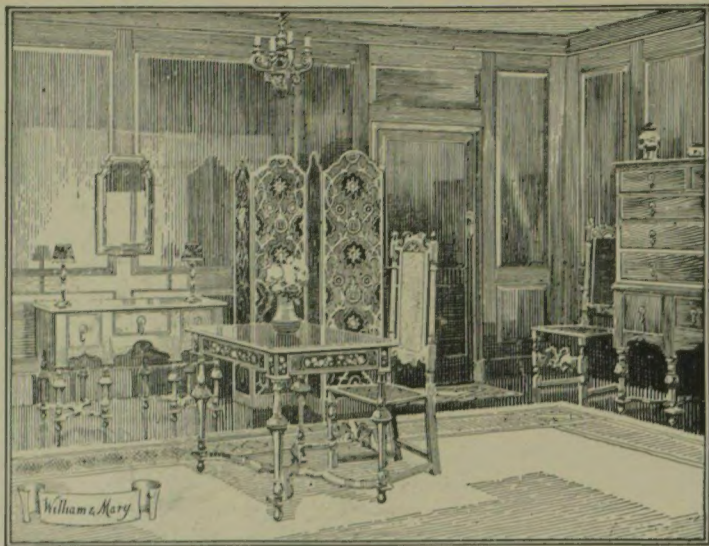


OTARD'S

The Brandy with a Pedigree

From the Heart of Cognac

EST 1795



William & Mary Period.

"Rexine"

LEATHERCLOTH

Is made in styles to suit all Period Furniture. Your furnishing house can show them to you.
It is indistinguishable from leather and much cheaper.
It can be cleaned with soap and water.
It is unscratchable.

REXINE LTD., HYDE, MANCHESTER.
London: Rexine House, 42, Newgate Street. E.C.1.

Samples at all furnishing houses. See "REXINE" is specified on invoice to prevent substitution.

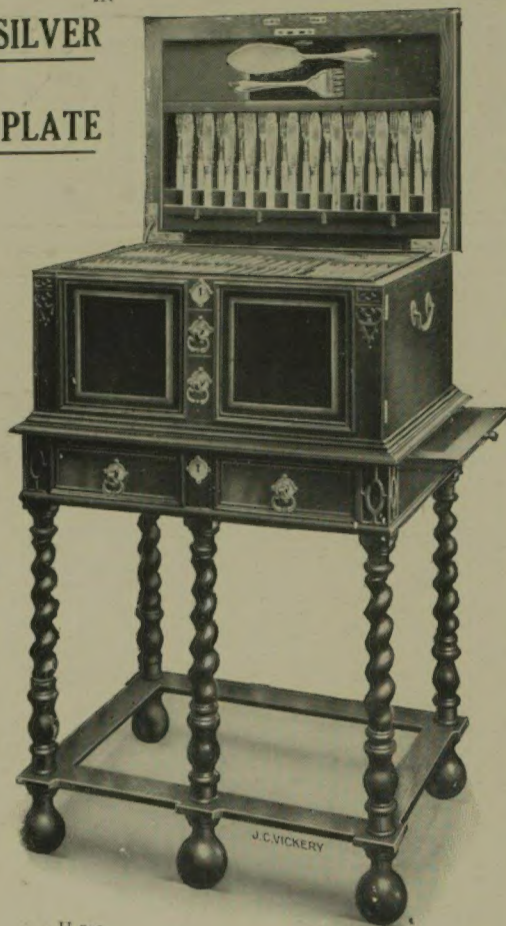
VICKERY'S for WEDDING GIFTS AND PRESENTATIONS

IN
SOLID STERLING SILVER
AND
FINEST ELECTRO PLATE

*A Visit of Inspection
most cordially invited
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Catalogue sent post free.*

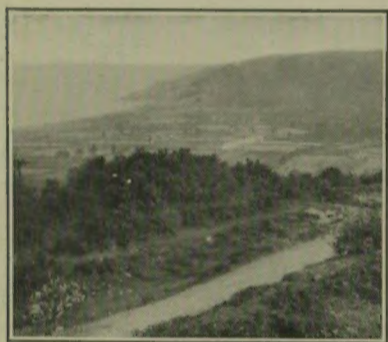
VICKERY'S
FAMOUS CUTLERY
AND
PLATE CANTEENS
make one of the most
useful and acceptable
Wedding Gifts.

AT ALL PRICES
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*By Appointment
Silversmith etc. to H.M. the King
Jeweller to H.M. the Queen
Silversmith to H.R.H. the Prince of Wales*



Famous Gradients

No. 3.—PORLOCK.

Porlock is one of Britain's best-known hills. Rising above Porlock Village, Somerset, it leads for 2½ miles over wild moorland, high above the sea, finally descending by Countisbury Hill to Lynmouth. Rising to 1,200 feet, the surface is very bad, with a maximum gradient of 1-4, including two bad corners and one bend.

You can climb it on a Calthorpe.

This is the full range of 1925 Models.

15-45 h.p. Six-Cylinder, Four-Seater £395; 12-20 h.p. Two-Seater De Luxe, £315; Four-Seater De Luxe £325; Four-Seater Saloon, £425; 10-20 h.p. Two-Seater or Four-Seater, £235. Dunlop Balloon Tyres fitted as standard.

Our Repairs and Spares Service is at the service of all Calthorpe owners. This department carries a full stock of spares of past models and every class of Repair work can be carried out promptly at reasonable cost. If you want anything for a Calthorpe Car, write to us. Write for Catalogue and name of Agent who will be pleased to give you a trial run.

THE CALTHORPE MOTOR CO., LTD., BIRMINGHAM.

YOU CAN CLIMB IT
ON A
Calthorpe

There is a full range of Models
from £235

Wholesale and Retail Agents for London
and the Home and Eastern Counties:
MANN, EGERTON & CO. LTD.
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London, W. 1. Tel. 9003 Central.
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Kilburn, N.W.6.



Endorsing the HIGHER NATURAL BENZOL CONTENT of SHELL

"... the demand is great for petrol that has a high natural benzol content, which is procurable in the highest degree from crude oil obtained in Borneo, of which Shell is in control. To its honour, this Company does not market petrol with this unusual and valuable high aromatic content at more than the price of ordinary petrol."

Mr. H. Massac Buist in the "Observer," Nov. 30.

Shell is "Nature's Mixture of Petrol and Benzol"

SHELL-MEX, LTD., G.P.O. BOX 148, SHELL CORNER, KINGSWAY, W.C. 2



Ask Him how to fight film on teeth

DO you realize that leading dentists the world over now urge a new method of teeth cleaning? And that millions of people of some fifty nations follow their advice?

Have you noted how many teeth now glisten—teeth which once were dim? If so, will you now learn what that method means to you?

Film is unclean

Film is that viscous coat you feel. In any old-way brushing much of it clings and stays. Soon it discolours, forming dingy coats, and teeth lose their lustre.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth—the acid may cause decay.

Despite all care, very few people in the old days escaped tooth troubles.

Then dental science awoke and sought ways to fight film. Two methods were eventually discovered. One disintegrates the film at all stages of formation. One removes it without harmful scouring.

Protect the Enamel

Pepsodent disintegrates the film, then removes it with an agent far softer than enamel. Never use a film combatant which contains harsh grit.

Then you will know that this method means very much to you and yours.

Clinical tests have proved these methods effective. A new-type tooth paste has been created to apply them daily. The name is Pepsodent.

This method has brought to homes the world over a new dental era.

Old mistakes

It was also found that tooth pastes based on soap and chalk brought undesired effects. They reduce the alkalinity of the saliva, which is there to neutralize mouth acids. They reduce the starch digestant in saliva, there to digest starch deposits on teeth.

Pepsodent brings just opposite effects. It multiplies the alkalinity, multiplies the starch digestant. So these great natural tooth-protecting factors are increased.

You and your family should learn now, if you don't know, how much Pepsodent means in your home.

You'll be amazed

Send the coupon for a test. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth become whiter as the film-coats disappear.

Pepsodent

The New-Day Dentifrice.

Colonial Addresses—

Australia - 137, Clarence Street,
Sydney, N.S.W.
Canada - 191, George St., Toronto.
S. Africa P.O. Box 6666, Johannesburg.

Readers resident in these countries may send coupon to above branches.

CUT OUT THE
COUPON NOW

10-DAY TUBE FREE 1623

THE PEPSODENT COMPANY,
(Dept. 179) 42, Southwark Bridge Road,
London, S.E.1.

Mail 10-Day Tube of Pepsodent to—

Name

Address

Give full address. Write plainly.
Only one tube to a family. I.L.N. 7/2/25

"All this touched the imagination of every man who had in his composition any unusually strong admixture of the universal human passion—love of the past."
ARNOLD BENNETT in
"RICEYMAN STEPS."



Decorate your home with "Nell Gwynn" Candles

BE the room what it may—a setting where quaint old prints bring out the sombre softness of antique oak, a beautiful harmony of mellow mahogany and rich carpets, a scheme of toned gilt of the French periods, or just a portion of an utility 1925 home—it can be made more appealing and alluring with "Nell Gwynn" Old World Candles. They set the seal of charm; they are the mark of personal artistry; they complete a picture of perfect taste, as can only these candles, made by a firm whose craftsmanship is a three century tradition.

Once "Nell Gwynn" candles are taken into the decorative scheme, you will not care to lose the finishing touch they impart. Their beauty is not ephemeral. If necessary, in order to renew the lustre, they may be gently rubbed with a soft, damp cloth. The inconvenience of shades is obviated. They burn with a steady light—without smoke—without odour. In all respects has modern science improved the art of the 17th century craftsman.

There is a list of colours below. Some will harmonise with every scheme of furnishing; all fill a definite need.

"Nell Gwynn" Candles can be obtained from high-class stores.

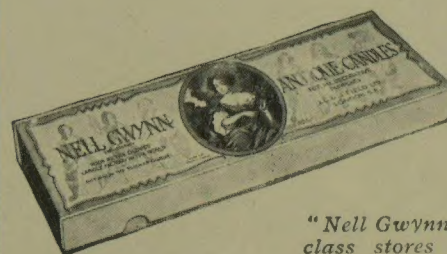
A FREE BOOKLET, "Lights of other days," giving the story of "Nell Gwynn" Candles, will be sent on request.

21 ART COLOURS

- | | | |
|---------------------|--------------------|--------------------|
| 1. Light Pearl Grey | 8. Peacock Green | 15. Pink |
| 2. Dark Pearl Grey | 9. Apple Green | 16. Old Rose |
| 3. Electric Blue | 10. Sulphur Green | 17. Rose |
| 4. Sky Blue | 11. Sulphur Yellow | 18. Red |
| 5. Light Blue | 12. Maize Yellow | 19. Dragon's Blood |
| 6. Dark Blue | 13. Old Gold | 20. Assyrian Red |
| 7. Jade Green | 14. Blush Pink | 21. Royal Purple |

"Nell Gwynn" Candles are packed and priced as follows:

Long (12 ins.)	Medium (10 ins.)	Short (8 ins.)
4 in box	4 in box	4 in box
2/9 per box	2/3 per box	1/9 per box
2 in box	2 in box	2 in box
1/6 per box	1/3 per box	1/- per box



"Nell Gwynn" Candles are a new product. Most high-class stores have them, but if you experience any difficulty, send your remittance covering your requirements, and stating sizes, colours and packings you desire, direct to the makers at the address below. The goods will be forwarded post free.

"NELL GWYNN" Antique

CANDLES

J. C. & J. FIELD, LTD., Soap & Candle
Manufacturers,
(Dept. 23F) LONDON, S.E. 1

Est. 1642 in the reign of Charles I.



CURIOSITY

"Curiosity is lying in wait for every secret," wrote Emerson. The secret of Maison Lyons Chocolates is worth the curiosity. They are good to behold, but their greater worth is within—every centre a delightful surprise.

FOUR SHILLINGS
PER POUND

Maison Lyons Chocolates

Sold in the Salons at the Corner Houses, Maison Lyons and Lyons' Tea-shops, in Theatres and Cinemas, and by good confectioners everywhere.

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 7, 1925.

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SPAIN'S PRINCIPAL NATIVE ALLY IN MOROCCO NOW IN THE HANDS OF ABDEL KRIM: THE CAPTURED CHIEF, RAISULI.

Raisuli, the famous Moorish chieftain who had latterly supported the Spaniards in Morocco, surrendered on January 27 to the Rifi forces of Abdel Krim after they had captured his mountain stronghold of Tazrut. There was heavy fighting, with severe losses on both sides. Raisuli, who was ill with dropsy and unable to stand or walk, directed the defence to the last, but was, finally carried into the mausoleum of his ancestors, where he took sanctuary. Firing then ceased,

and three Rifi leaders, including one of Raisuli's former adherents, entered the mausoleum, where he lay on the floor. Raisuli surrendered, and undertook, if his life were spared, to use all his force and influence on behalf of Abdel Krim. The fall of Raisuli is a triumph for the Rifi leader and a serious blow to Spain, especially as Raisuli had at Tazrut much money and also war material left by the Spaniards in their retreat. Abdel Krim ordered his removal to Sheshuan.

PHOTOGRAPH BY SPOTT AND GENERAL



By G. K. CHESTERTON.

A LITTLE while ago, I believe, London was placarded with posters asking in large letters: "Is Lord Northcliffe Dead?" Apparently it was only a symbolic and sensational way of asking the question: "Is Anybody Dead?" In other words, the new journalism was using the new methods in support of a new religion which was asking the entirely new and never-before-dreamed-of question of whether the soul is immortal. Anyhow, whether the soul is mortal or immortal, both conditions are absolute conditions. There is no relativity about them. A man cannot be rather mortal; nor can he be a little immortal. Why Lord Northcliffe should be supposed to be more mortal than anybody else, or more immortal than anybody else, I do not know. Why Lord Northcliffe should be thus selected as the ancestral archetypal man, like Adam, the representative of the human race, I cannot imagine. It is a dogma of my religion that all souls are of intense interest to Providence, and therefore Lord Northcliffe was of intense interest to Providence; but I cannot pretend that he was ever of intense interest to me. Still less can I pretend a sympathetic interest in the application of his own journalistic methods to the serious concerns of his soul, or of anyone else's soul. There is much of the spirit of all that hustling journalism in some of the new religions. It may be defined as the art of doing dull things in a hurry. A human being will say rather heavily to another human being, out of the millions of such ordinary human beings, that it is a fine day. The hustler is he who instantly sees and seizes the opportunity of telegraphing that it is a fine day, telephoning that it is a fine day, hiring a special train to carry the news that it is a fine day, sending up a fleet of aeroplanes to scatter countless leaflets, each inscribed with the proclamation that it is a fine day. The actual mentality behind all such monstrous monopolies of news and communications was quite flat, and even colourless. It was the sort of thing that is intrinsically dull and would naturally be slow. Efficiency consists of taking everything that is mentally slow, and making it mechanically fast. Its syndications and distributions are all founded on the feeblest of all fallacies. It is the notion that you can make a stale thing fresh by repeating it. Every night it fires off guns and sends up rockets to celebrate the funeral of Queen Anne.

It would seem as if the selection of Lord Northcliffe's ghost was not altogether accidental, and that these spiritual things are to be done on a large scale. Personally, I have a profound distrust of things that are done on a large scale. Somebody said he would believe in ghosts if they would come into mixed company, instead of lurking in loneliness. My own feeling is quite the opposite. The mixed company is so very mixed. The loneliness is so much more suitable to a really confidential chat, in which we might put the rather delicate question to the ghost of whether he is a ghost. It is comparatively convincing when Hamlet's father, being a gentleman, beckons his son to a more removed spot in order to discuss painful family affairs. It would be much less convincing if Hamlet's father summoned a mob like Laertes, or insisted on making an exhibition of himself in a crowded lecture-theatre to all the students of Wittenberg. Somehow we should feel it was not what a ghost would do, or even what a king would do, least of all what a wounded husband and brother would do. I could much more easily believe in the individual dead revisiting the individual living, in some strange

moment or some solitary place, than in some vast cosmic telephone exchange in which Hamlet could ring up all the Kings of Denmark whenever he felt inclined. In short, I am a partisan of the antiquated spectre with clanking chains in the churchyard. I am by this time perhaps the solitary friend of the solitary ghost. He may, of course, be a deception; but those who think that he must be a deception, or is more likely to be a deception than the other, are ignorant of the psychology of men, and especially of the psychology of crowds. They forget that light can blind as well as darkness. They forget that there are illusions of the theatre as well as of the hermitage; that there are deceptions of unanimity as well as of solitude; and that things can be too large as well as too small to be seen.



A "WORLD-CENTRE" TO BE TEMPORARILY REMOVED DURING THE CONSTRUCTION OF A NEW TUBE STATION UNDERGROUND: THE SHAFTESBURY MEMORIAL FOUNTAIN IN PICCADILLY CIRCUS, THE HAUNT OF FLOWER-SELLERS, WITH ITS FAMOUS FIGURE OF EROS.

Piccadilly Circus is to lose for a time (some eighteen months) the fountain designed by Alfred Gilbert to the memory of Lord Shaftesbury, the great philanthropist, while a large new Tube junction is being constructed under the Circus. The fountain itself will be kept in the Stockwell Power House, while the much-discussed statue of Eros, which is 10 ft. high and made of aluminium, may be placed in the Tate Gallery. Some urge that it should be removed permanently to another site. Gilbert himself, who favoured the triangular ground at St. George's Hospital, wrote of his monument: "The Earl had the betterment of the masses at heart, and I know that he thought deeply about the feminine population and their employment. . . . I designed the fountain so that some sort of imitation of foreign joyousness might find place in our cheerless London."—[Photograph by I.B.]

I have been questioned about some remarks that I made recently in debate about spiritualism: it has been suggested that they can hardly have been serious; but I warmly agree that the subject is so serious that I should not like to be misunderstood about it. I admit that most of the exposures of spiritualism that I see would tend, so far as they go, to make me a spiritualist. Indeed, in that sense, I suppose that I am a spiritualist; if it means not having the necessary credulity to be a materialist.

But a man may even be a materialist without believing that everything can be done by machinery. It is one thing to say that everything is effected by natural causes, and quite another to say that everything can be effected by wires and looking-glasses and pieces of elastic. It so often seems as if the natural explanation was so much less natural than the supernatural one. I have seen spirit-writing appear on a piece of blank paper on a bare mahogany table in the very Victorian house where I lived in Kensington. I daresay the spirit-writing was not done by spirits. It may be a more probable hypothesis that it was done by something like an extension of the ordinary parlour-game of thought-reading. In other words, it may appear probable to some that the power, though new and nameless, would be ultimately found to be natural. But it does appear to me more improbable than anything else that the Kensington house should have been fitted up with an invisible apparatus of professional conjuring, that the legs of our old mahogany table were secretly pierced for a network of wires and strings merely in order that one Victorian family on one evening might be cheated in playing one game, which it did not even pretend to believe in.

Nevertheless, I do not think it is a good thing that men should study the phenomena of spiritualism. I do not in the least mean that I think all spiritualism is a fraud. On the contrary, if spiritualism were a fraud, I should think it a good thing that men should study it. If there were nothing but trickery in it, it would be a profitable topic. It could do no harm that tricks should be exposed; and the sooner they are exposed the better. It would decrease the number of criminals and only increase the number of conjurers. Spiritualism really does present what may appear to be a paradox. If it is a trick, it is useful. It is as a truth that it is useless. For if, as I fancy, it really is the irruption of some sort of elemental forces external to man, then for some reason or other they seem to be forces that certainly waste and possibly corrupt. Putting aside for the present the case of corruption, I should be inclined to consider more particularly the case of waste. All phrases about freely travelling in search of truth leave out one contingency that may be called captivity; in the fairy-tales it was called enchantment. Its worst form is a sort of rotatory trap like a treadmill. Those who talk of the thinker "voyaging through strange seas of thought alone" forget that it is possible to get into an eternal whirlpool, in which a ship going round and round is really worse than a ship going down. Everything we know about psychical research suggests to me that it is one of these sterile self-repeating things, like the old logical logomachies about fate and free will or about Achilles and the tortoise. It is admitted that the spirits, or whatever they may be, very often tell lies. But they are always ready to tell more lies to explain away their lies, and then more lies to explain the explanation. They may be sportive fairies or deceptive demons or merely tricks of our own submerged mind; but, whatever they are, they

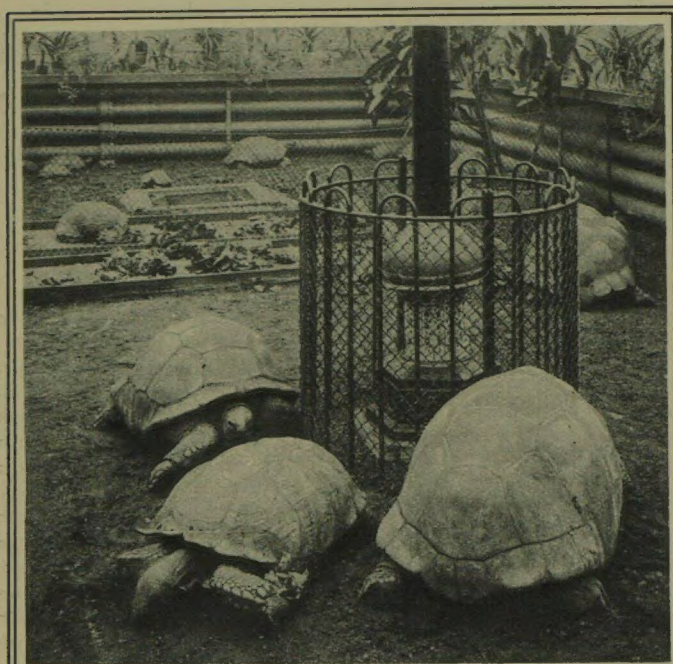
seem to want very much to waste our time. When they have poured out explanations that seem at first to be endless, nothing remains but a sediment of sentimentalism. I know of no single message that has come in words that were really arresting and distinguished. I know of none containing anything like a new idea. There is never a great epigram; never a compressed thought; never a line of great poetry. What it has is a horrible fluency, like something that is washing away the world.

OUR ANAGLYPHS: SEE PAGE 208.

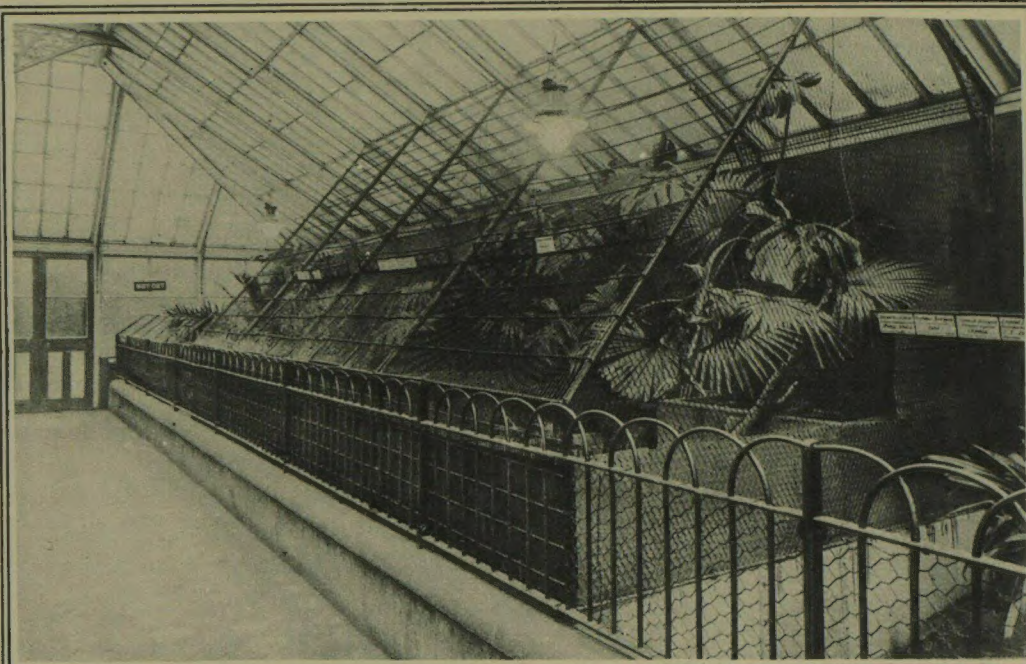
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FROM THE WORLD'S SCRAP-BOOK: A PAGE OF INTERESTING ITEMS.

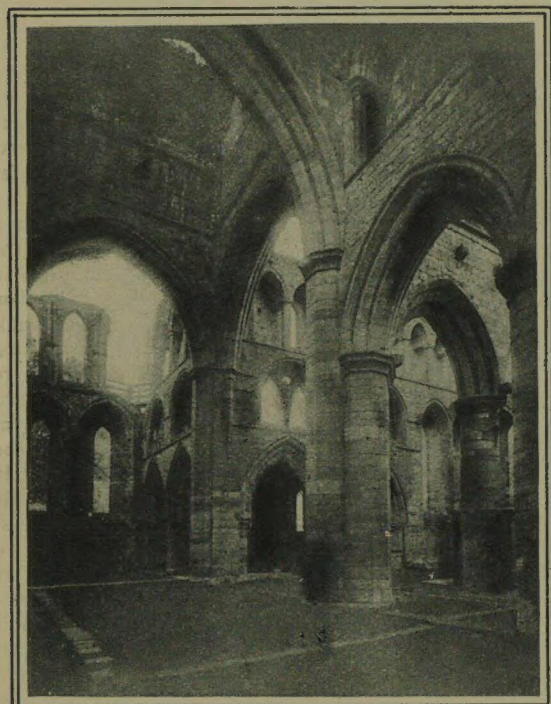
PHOTOGRAPHS BY SPORT AND GENERAL, C.N., KEYSTONE, AND PHOTOPRESS.



A GAS FIRE FOR TORTOISES: THREE GIANTS IN THE TORTOISE HOUSE AT THE "ZOO" EVIDENTLY APPRECIATING THE NEWLY INSTALLED HEATING APPARATUS.



ELECTRIC LIGHTS TO KEEP LIZARDS LIVELY DURING DULL WEATHER: THE LIZARD ENCLOSURE IN THE TORTOISE HOUSE AT THE "ZOO," SHOWING SOME OF THE NEW LIGHTS RECENTLY INSTALLED.



PRESENTED TO THE NATION BY LADY CECILIA ROBERTS: THE CHOIR OF LANERCOST PRIORY, CUMBERLAND, DATING FROM 1169.



WITH KNIFE-CUTS ON HER FOREHEAD BANDAGED: MUMTAZ BEGUM, THE INDIAN DANCER FORMERLY AT THE COURT OF INDORE.



BLESSING THE WATERS OF THE TAGUS AND THE SEA: A RARE CEREMONY AT BELEM CATHEDRAL, LISBON, DURING THE VASCO DA GAMA CELEBRATIONS.



THE PASSING OF A GREAT SOLDIER: THE FUNERAL OF FIELD-MARSHAL LORD GRENFELL—THE COFFIN ON A GUN-CARRIAGE IN THE PROCESSION FROM ST. MARY'S, BRYANSTON SQUARE, TO PADDINGTON, EN ROUTE FOR THE BURIAL AT BEAconsfield.



A PATHETIC FIGURE IN THE FUNERAL PROCESSION OF LORD GRENFELL: THE LATE FIELD-MARSHAL'S CHARGER (ALSO SEEN IN THE ADJOINING PHOTOGRAPH).

Lady Cecilia Roberts, daughter of the ninth Earl of Carlisle, and wife of Mr. C. H. Roberts (ex-M.P.), has presented to the nation the choir, crypt, and part of the conventual buildings of Lanercost Priory, near Naworth Castle, the family seat in Cumberland. The Priory, which dates from 1169, was in 1311 the temporary headquarters of Robert Bruce.—Mumtaz Begum is the dancing girl who was recently wounded, on Malabar Hill, Bombay, by assailants who killed her companion. It was stated that she was formerly employed at the Court of the Maharajah of Indore.—The celebrations at Lisbon of the four-hundredth anniversary of the death of Vasco da Gama, the discoverer of the Cape route to India, included the blessing of the waters of the Tagus and the ocean from the

steps of the Belem Cathedral. There was a ball at the British Embassy, and a reception and dance on board H.M.S. "Hood."—The funeral of Field-Marshal Lord Grenfell took place on January 31, with full military honours. After a service at St. Mary's, Bryanston Square, the coffin was taken in procession to Paddington, and thence by special train to Beaconsfield, for burial. The King was represented by Earl Haig. The pall-bearers, seen above on either side of the gun-carriage, were Field-Marshal Sir William Robertson, Admiral of the Fleet Sir Charles Madden, General Sir Neville Lyttelton, General Sir George Milne, Lieut.-Gen. Sir W. P. Campbell, Air-Marshal Sir John Salmund, Lieut.-Gen. Sir Philip Chetwode, and Lieut.-Gen. Sir W. B. Leishman.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY C.N., RUSSELL, LAFAYETTE, (MANCHESTER), TOPICAL, SPORT AND GENERAL, RUSSELL, KEYSTONE, R. HAINES, ELLIOTT AND FRY, AND CONTINENTAL PHOTO.
 PORTRAIT OF MR. JOHN LANE FROM A PAINTING BY ERNEST L. IPSEN, BY COURTESY OF THE BODLEY HEAD.



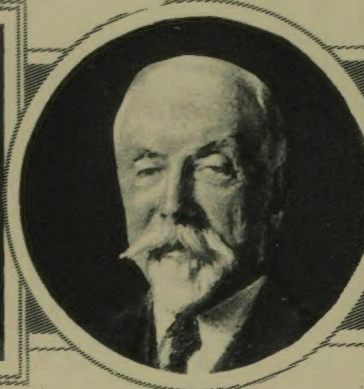
A FAMOUS MOUNTAINEER:
 THE LATE MRS. F. BULLOCK
 WORKMAN, F.R.G.S.



RECORDER OF BIRMINGHAM,
 AND EX-M.P.: THE LATE
 SIR RYLAND ADKINS, K.C.



HOLDER OF THE FIRST ENGLISH CHAIR
 OF ECONOMIC HISTORY: THE LATE
 PROFESSOR GEORGE UNWIN.



A FAMOUS PUBLISHER:
 THE LATE MR. JOHN LANE,
 OF THE BODLEY HEAD.



CAUSE OF THE OFFICE OF
 WORKS STRIKE (NOW
 SETTLED): MR. GEORGE REW.



AN AMERICAN NOVELIST OF OLD
 CREOLE LIFE: THE LATE MR.
 GEORGE WASHINGTON CABLE.



A ROYAL DÉBUTANTE: PRINCESS MARIE JOSÉ OF
 BELGIUM, WHO "CAME OUT" AT THE COURT BALL
 IN BRUSSELS ON JANUARY 28.



THE RETIRING CHAPLAIN-GENERAL OF
 THE FORCES: THE RIGHT REV. BISHOP
 J. TAYLOR-SMITH, C.B., C.V.O., D.D.



EX-SECRETARY OF THE N.U.T.,
 AND LIBERAL M.P.: THE LATE
 SIR JAMES YOXALL.



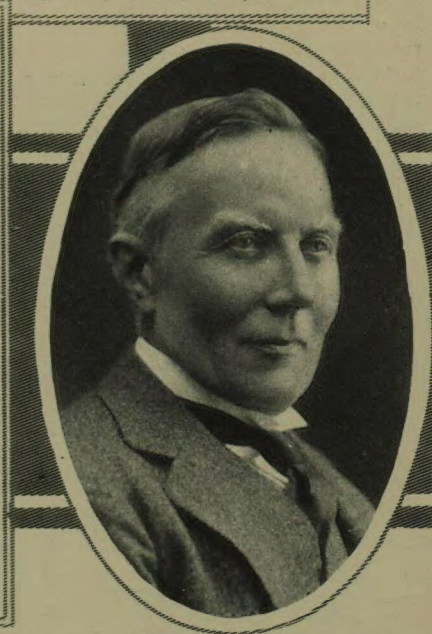
THE NEW CHAPLAIN-GENERAL OF
 THE FORCES: THE REV. A. C. E.
 JARVIS, C.M.G., M.C., B.D.



APPOINTED CHIEF BRITISH DELEGATE
 ON THE REPARATIONS COMMISSION:
 LORD BLANESBURGH.



THE NEW GERMAN CABINET: (L. TO R.) SEATED—DR. STRESEMANN (FOREIGN AFFAIRS),
 DR. LUTHER (CHANCELLOR), HERR SCHIELE (INTERIOR), AND HERR FRENKEN (JUSTICE);
 STANDING—HERR KANITZ (FOOD), BRAUNS (LABOUR), NEUHAUS (ECONOMICS), STINGL
 (POSTS), SCHLIEBEN (FINANCE), AND KROHNE (COMMUNICATIONS).



APPOINTED WARDEN OF NEW COLLEGE,
 OXFORD: MR. H. A. L. FISHER, EX-
 MINISTER OF EDUCATION.

Mrs. Bullock Workman made many first ascents of over 20,000 ft. in the Karakoram Mountains and the Himalayas, and held the world climbing record for women.—Sir Ryland Adkins was a Liberal M.P. from 1906 to 1923, and an authority on local government and local history.—Professor George Unwin had held the first Chair of Economic History established in England, at Manchester University, since 1910.—Mr. John Lane was perhaps the most distinctive personality in the publishing world, and the Bodley Head, which "made" so many new authors, has a character all its own. He was a Devonshire man, and in 1898 he married Miss Annie E. King, of Boston, U.S.A.—The strike (since settled) of Office of Works employees was caused by the fact that one man, a lamp-shade cleaner, Mr. George Rew, had allowed his payments to the Electrical Trades Union to lapse, and the strikers demanded his dismissal. He

has arranged to pay by instalments.—Mr. G. W. Cable, the American novelist, was the author of "Old Creole Days" and many kindred stories.—Sir James Yoxall was General Secretary of the National Union of Teachers from 1892 to 1924. He became M.P. for Nottingham (West) in 1895, and sat for twenty-four years.—Princess Marie José is the only daughter of the King and Queen of the Belgians. Her first partner at her "coming out" ball was the British Ambassador, Sir George Grahame.—Bishop Taylor-Smith has been Chaplain-General since 1901. His successor, the Rev. A. C. E. Jarvis, has been Assistant Chaplain-General, Northern Command.—Lord Blanesburgh, brother of Lord Younger, became a High Court Judge in 1915, and in 1919 a Lord Justice of Appeal.—Mr. H. A. L. Fisher, who is an old Wykehamist, became President of the Board of Education in 1916. He was formerly Vice-Chancellor of Sheffield University.

BYRON AND "THE NOBLE ART": HIS FIRE-SCREEN OF BOXING HEROES.

COPYRIGHT PHOTOGRAPHS BY COURTESY OF THE SPORTING GALLERY.



INCLUDING TOM CRIBB (LEFT CENTRE) AND THE BLACK BOXER, MOLYNEUX (RIGHT): A PANEL.



WITH A CARTOON (ASCIBED TO JAMES GILLRAY) OF MEN BOXERS SECONDED BY WOMEN, A STUDY OF "FEMALE PUGILISM" (HAIR-TEARING), AND (BELOW) A FIGHT BETWEEN HOOPER (LEFT) AND WATSON: ANOTHER PANEL OF BYRON'S FIRE-SCREEN.



SHOWING (CENTRE) BROUGHTON AND JACK SLACK: ANOTHER PANEL OF THE SCREEN.

BYRON'S enthusiasm for "the noble art of self-defence" is shown by a very interesting relic of the poet in the Boxing Exhibition recently opened at the Sporting Gallery, at 32, King Street, Covent Garden, following the successful "Rugger" Exhibition at the same gallery. The Byron relic consists of a fire-screen, made by himself, and covered with Press cuttings recording famous fights, with numerous portraits and other drawings showing heroes of the ring either in action or striking a professional attitude. The screen was lent to the Exhibition by Mr. John Murray, the publisher, and grandson of the John Murray who published Byron's works, and afterwards purchased the screen.

[Continued opposite.]



FORMED OF NEWSPAPER CUTTINGS AND PORTRAITS OF CELEBRATED BOXERS AND HISTORIC ENCOUNTERS: BYRON'S "BOXING" FIRE-SCREEN (COMPLETE), RECENTLY PLACED ON VIEW AT THE SPORTING GALLERY.

[Continued.] We illustrate here the complete screen, with various panels and sections, the position of which upon it can easily be identified. In the first illustration (upper left) is seen the celebrated Tom Cribb, and at the top is a drawing of the fight between Daniel Mendoza and Richard Humphreys, at Doncaster, on September 29, 1790. In the adjoining illustration (upper centre) the figures in the group showing the Hooper - Watson fight are (l. to r.) Johnson, Hooper, Watson, and Ward. Along the lower part of the screen (centre illustration) are shown (from left to right) Jem Belcher, Daniel Mendoza, Richard Humphreys, and an encounter between Gully and Pearce (who was known as the "Game Chicken").



SHOWING TOM TRING (LEFT, BELOW), JOHN JACKSON (CENTRE), AND BELCHER: A PANEL.



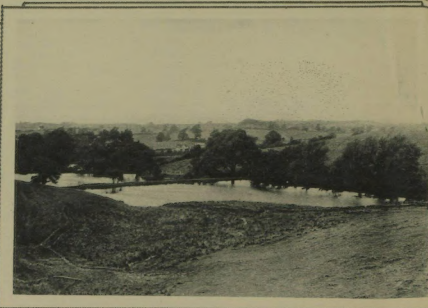
WHERE JACKSON (RIGHT) IS COMMITTING A FOUL (ACCORDING TO MODERN RULES): HIS FIGHT WITH FUTRELL—A PANEL SHOWING (L. TO R., IN THE GROUP) DUNN, WARD, FUTRELL, JACKSON, JOHNSON, WYNDHAM, SMITH, AND HUMPHREYS.

AT HOME AND ABROAD: INTERESTING PHOTOGRAPHS OF

PHOTOGRAPHS BY TOPICAL, C.N., HENRI MANUEL (PARIS), AGENCY



BLOWN OVER BY A GALE: THE WRECKED LONDONDERRY TRAIN ON THE OWENCARROW VIADUCT, WHERE FOUR PASSENGERS WERE KILLED AND ELEVEN INJURED—SHOWING A CARRIAGE ROOF TORN OFF.



PRESENTED TO THE NATIONAL TRUST BY MR. EDWARD CADBURY AND MR. GEORGE CADBURY FOR THE RECREATION OF THE PEOPLE OF BIRMINGHAM: A PORTION (414 ACRES) OF THE CHADWICK MANOR ESTATE.



WITH THE PRO-SPANISH MOORS WHO FOUGHT FOR RAISULI (SINCE CAPTURED) AGAINST THE RIFI FORCES OF ABDEL KRIM: COLLECTING THE ENEMY DEAD AFTER A BATTLE.



RECENTLY ATTACKED BY THE RIFI TRIBESMEN OF ABDEL KRIM, WHO SUFFERED OVER 500 CASUALTIES: A CAMP OF RAISULI'S TROOPS IN MOROCCO.



BROUGHT FOR THE VICTORIAN NATIONAL GALLERY AT MELBOURNE: MR. F. DERWENT WOOD'S BRONZE STATUETTE, "DAVID."



THE NEW EARL ADDRESSES HIS POLITICAL FOLLOWERS: MR. ASQUITH (CENTRE STANDING) AT THE NATIONAL CONVENTION OF LIBERALS—WITH MRS. ASQUITH (BEHIND HIM) AND (BEYOND HIM, L. TO R.) SIR DONALD MACLEAN (CHAIRMAN), MR. LLOYD GEORGE, AND SIR JOHN SIMON.

A great gale in Northern Ireland caused a terrible railway accident on the night of January 31, when a passenger train from Londonderry was blown over on the viaduct in the Owencarrow Valley, which it had almost crossed. The overturned coaches hung over the parapet, one with its roof torn off, and all the fifteen passengers were thrown out into the valley 40 ft. below. Four of them, including two women, were killed, and the rest seriously injured, except one girl, who fell into soft sand. The nearest doctor, three miles away, was fetched by the fireman and guard within an hour.—A munificent gift of 414 acres—typical Worcestershire country—has been presented by Mr. Edward Cadbury and Mr. George Cadbury to the National Trust for Places of Historic Interest or Natural Beauty. The land adjoins an open space already belonging to the Corporation of Birmingham.—The Indian Army manoeuvres took place near Delhi and ended on January 16. On the 19th there was an artillery demonstration.—M. Alexandre Alekhine recently set up a world's "record" by completing 28 simultaneous games of chess without sight of the boards, winning 22, drawing 3, and losing 3. The contest took place in the hall of the

MEMORABLE EVENTS IN VARIOUS PARTS OF THE WORLD.

GRAFICA (MADRID), FRANK RINDER, L.N.A., AND FARRINGTON PHOTO CO.



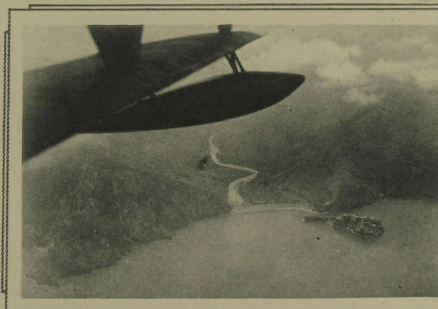
AT THE INDIAN ARMY MANOEUVRES NEAR DELHI: A GROUP OF SPECTATORS, WHO INCLUDED MANY FOREIGN VISITORS, MUCH INTERESTED IN AN ARTILLERY DEMONSTRATION.



A WONDERFUL CHESS FEAT: M. ALEXANDRE ALEKHINE (CENTRE FOREGROUND) BEATING HIS OWN WORLD'S RECORD BY WINNING 22 OUT OF 28 SIMULTANEOUS GAMES WITHOUT SIGHT OF THE BOARDS.



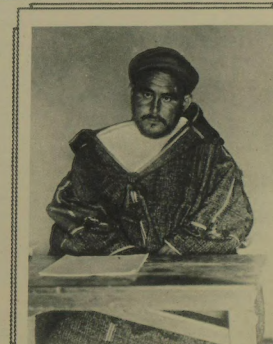
TYPICAL OF THE MOORISH TRIBESMEN WHO FOUGHT FOR RAISULI AND THE SPANIARDS AGAINST THE RIFI FORCES OF ABDEL KRIM: A PICTURESQUE GROUP OF MEN AND BOYS.



THE CENTRE OF THE RIFI REBELLION AND THE PLACE OF CAPTIVITY OF ABDEL KRIM'S SPANISH PRISONERS: ALHUCEMAS (ON THE MOORISH COAST) SEEN FROM AN AEROPLANE.



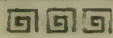
THE PILGRIMS' FAREWELL BANQUET TO THE RETIRING AMERICAN AMBASSADOR: (LEFT TO RIGHT) MR. F. B. KELLOGG (THE GUEST OF HONOUR, LORD DESBOROUGH CHAIRMAN, THE PRINCE OF WALES, AND MR. WINSTON CHURCHILL, CHANCELLOR OF THE EXCHEQUER.



GREATLY STRENGTHENED IN PRESTIGE BY THE CAPTURE OF RAISULI: ABDEL KRIM, THE RIFI LEADER AGAINST THE SPANIARDS IN MOROCCO.

"Petit Parisien," in the Rue d'Enghien, Paris. Actual blindfolding is not practised now in "blindfold" chess. M. Alekhine sat with his back to his opponents, and the moves were called by tellers.—The recent capture of Raisuli (of whom a portrait appears on our front page), by the forces of Abdel Krim, has greatly strengthened the Rifi leader's prestige and strategic position against the Spaniards, whom Raisuli supported. There was severe fighting before he surrendered, between his troops and those of Abdel Krim.—The statuette of "David," with Goliath's sword, by Mr. F. Derwent Wood, R.A., is a half-scale study for the 8 ft. 6 in.-high figure to surmount the Machine Gun Corps' War Memorial, to be erected at Hyde Park Corner.—The National Convention of Liberals was held in the Kingsway Hall on January 29 and 30. Mr. Asquith referred to the "change impending in his own personal status," and Mr. Lloyd George declared his acceptance of Mr. Asquith's leadership.—The farewell dinner to Mr. Frank B. Kellogg, the American Ambassador, who is leaving to become Secretary of State in the United States, took place at the Hotel Victoria on January 30. Mr. Churchill proposed the toast of "Our Guest."

THE ABRAMS "MAGIC BOX": THE CLAIMS OF "E.R.A."



AT a time when science is producing almost daily many and astonishing miracles, it is not wise to reject without careful inquiry claims of new discoveries, however absurd these may appear, especially when the supposed discoveries have for their ultimate purpose the benefit of suffering humanity. One easily recalls the scepticism and ridicule which Harvey, Jenner, Pasteur, Lister, and many others encountered, and, in other fields of science, few people appreciated the immense potentialities of the beginnings of the telephone, wireless, aerona-

autics, and the motor-car.

In spite of the fact, therefore, that in America, where there is a large body of believers in Dr. Abrams and his numerous followers, the

ORIGINATOR OF THE SO-CALLED "ELECTRONIC REACTIONS" METHOD OF DIAGNOSIS AND TREATMENT OF DISEASE: THE LATE DR. ALBERT ABRAMS. Dr. Albert Abrams, of San Francisco, claimed to have discovered a revolutionary principle in medicine, that electrons—not cells—were the basis of life and the foundation of good or ill health. On this he founded his method of diagnosis and treatment by "electronic reactions," which came to be known as "E.R.A." (Electronic Reactions of Abrams).

claims of "E.R.A." appear to have been turned down as "without value" after very careful investigation by competent scientists, Sir Thomas Horder and his committee can scarcely be blamed for the very cautious statement of their findings after a thorough inquiry into the subject in England.

But it will be asked, what is "E.R.A."—otherwise, the electronic reactions of Abrams? Briefly stated, it is a new method for the diagnosis and treatment of disease which, if true, places diagnosis and treatment upon a positive and measurable basis, and its advocates quote case after case of wonderful diagnosis and cure, even of dreaded cancer. On the other hand, the bulk of the medical world and men of science are by no means satisfied either as to the value of "E.R.A." from a hypothetical point of view, or of the soundness of the conclusions drawn from their investigations and experience by those who practise it, or even of the mechanical worth of the apparatus used.

The underlying theory of "E.R.A." is that the blood, perspiration, or sputum of a person, or, in a less degree, anything which he has touched, possesses and emits certain properties or rates of vibration which accurately reflect his or her condition of health. These vibrations cannot be detected or registered even by the most delicate instruments, though they can be transmitted along a wire; and if this wire, at one end of which is a plate in contact with or in proximity to the blood or sputum, is connected to a head-band worn by the subject (not necessarily the patient) then certain reactions occur on the surface of the abdomen of the subject which can be detected by the presence of a different note when the abdomen is percussed, as a physician discovers the conditions of dullness or resonance of the chest by percussion of the chest wall, a process known to most of us. This test discovers the existence of reactions, but does not indicate their strength or nature. It was found, however, that by the insertion in the circuit of electric resistances or rheostats the reactions could be eliminated, and, according to the amount of resistance indicated, arbitrary measurements of the reactions could be arrived at.

The method of procedure is of a two-fold nature, diagnostic and curative, and requires two kinds of apparatus, and not one, as is commonly supposed. The specimen is placed in the first, or diagnostic, apparatus, which contains amongst other things an amplifying device, the conducting wire with rheostats, and switches. Electronic vibrations emanating from the specimen are said to pass through the amplifying

device, through the wire and the electric resistances, through the subject, and then through to the earth. As has been stated, certain reactions occur on the skin which are detected by percussion. These reactions can be eliminated by regulation of the rheostats. It is stated that different diseases give different reactions, which are demonstrated and measured by the degree of electric resistance; and this, together with the fact that different groups of disease give different reactions in different areas on the surface of the abdomen, serves to classify the disease.

Further, the locality of the disease in the patient's body can be ascertained by a complicated amplification of the above process and by varying the point of application of the electrode to the "subject."

A variation of the apparatus described is that



HOW THE "E.R.A." DIAGNOSIS IS CONDUCTED WITH THE USUAL BLOOD SPECIMEN: THE ABRAMS DIAGNOSTIC APPARATUS IN USE.

"The blood specimen from the patient," says an article in the "Scientific American," "is placed in the dynamizer (right). The emanations from the blood specimen are gathered and conducted to the healthy human subject or 'reagent,' who faces west, by means of the 'proximal' electrode. These emanations set up certain changes in the hollow organs of the reagent's body, which may be detected by percussing, as shown. The nature of the diseased condition of a patient, represented by his blood specimen, is determined by the 'vibratory rate,' which is obtained by the first resistance box, known as the 'vibratory rate' rheostat. The location of the diseased condition is determined by means of the second or 'strain rate' rheostat. The potentiality of the disease is read off in ohms on the third or 'measuring' rheostat. All resistances are connected in series. The patient is diagnosed by proxy, so to speak."

Illustrations by Courtesy of the "Scientific American."

designed by Dr. Boyd, in which the strength of vibrations, or emanations, is measured, not by means of metal resistances in the circuit, but by varying the distance from the metal plate of the drop of blood or sputum which is being examined. The interval between the two forms an air gap, the length of which can be increased until reaction in the "subject" ceases, the length of air gap thus being a measure of the strength of the vibrations or radiations.

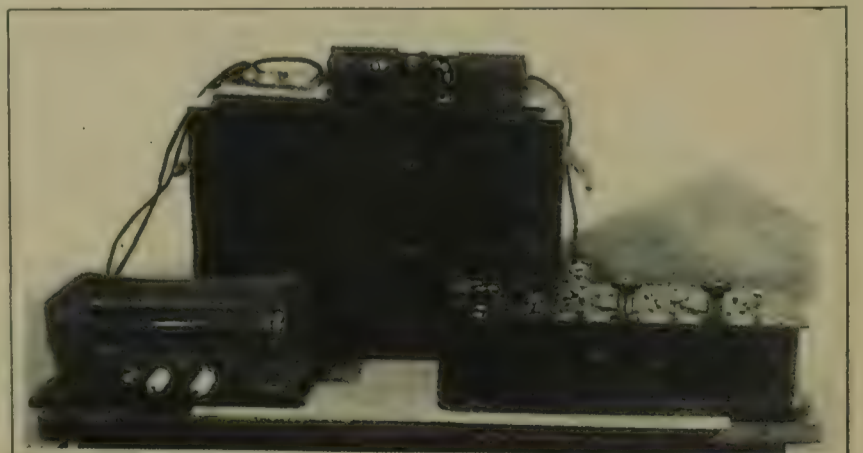
A rate of reaction having been assigned to the disease, the second apparatus, called the oscilloclast—or "Magic Box," as critics sarcastically term it—is brought into play to try and dissipate this rate. The apparatus is said to produce some form of electrical wave energy. Nothing is felt or seen or heard, but the theory is that

waves of energy of the correct vibration can be made to interfere with the corresponding vibrations which have been assigned to the disease, and the disease so dissipated. Claims based upon results so obtained are often of an extraordinary character. A scrap of paper on which a patient has drawn a line has in one case been thought a sufficient specimen, the electronic emanations of his body being held to have mingled with the graphite of the pencil and remained on the paper.

One reads and hears of frequent cures of maladies of every possible description having been effected by Dr. Abrams's methods. The report issued by Sir Thomas Horder and his committee, however, cannot be said to be very favourable. It does, indeed, agree that changes do occur in the abdominal wall of the subject of a kind which may be detected by percussion when the apparatus devised by Dr. Boyd is used, but states that this cannot be said with regard to the apparatus designed by Dr. Abrams, and that "it would be premature at the present time even to hazard in the most tentative manner any hypothesis as to the physical basis of the phenomena described."

The material question is—what relevancy have the facts demonstrated to the diagnosis and treatment of disease? The report contends that the conclusions, as they now stand, are "not in the slightest degree pertinent to disease and treatment of disease in any practical sense, although it is possible that they may possess all sorts of potentialities bearing upon both of these things." The committee decides that at the present there is no known correlation between the phenomena described and the fundamental facts of pathology. People do not suffer from reactions, they suffer from anatomical and physiological disturbances; and further, although electronists have been hard at work for some years and claim that they have diagnosed and treated thousands of patients, yet no contribution to pathology, which is the bedrock of medicine, has been made by any of them. In short, the report states "that until research is taken much further, the application of the findings to the field of medicine is nil."

It may be asked, how could these practically negative conclusions be come to in the face of so much reported success? It may be readily replied that at all times extraordinary results have been ascribed to means and agencies which could in no wise have produced the results claimed. It would be easy to give hundreds of instances of supposed cures by remedies which could by no possible means have had any decided effect. Surprising things, no doubt, happen not infrequently, but it is probable that these are often the product of auto-suggestion or some such influence of mind upon matter, or the result of ordinary steps taken to combat the ailment. O. A.



THE CURATIVE APPARATUS: THE ABRAMS OSCILLOCLAST, OR "MAGIC BOX."

"The oscilloclast treatment outfit shown here [we quote the "Scientific American"] consists of the oscilloclast in the centre background, with its pair of electro magnets and its rocking armature, which tick-tocks as it operates; the resistance box or tuning unit, which is said to tune the oscilloclast energy to the proper wave-length for the individual patient; and a resistance for reducing the commercial lighting current to the proper voltage for the oscilloclast. One oscilloclast operates as many as six treatment 'stations' at a time, each 'station' being tuned by means of a resistance box and provided with an impressive but quite unnecessary blinking electric light."

THE ANCIENT EGYPTIAN AS BIRD ARTIST: EXQUISITE COLOUR WORK.

FACSIMILES BY HOWARD CARTER. NO. 7 BY M. W. BLACKDEN. REPRODUCED FROM "BENI HASAN," PART IV. SEVENTH MEMOIR IN THE "ARCHAEOLOGICAL SURVEY OF EGYPT."
BY COURTESY OF THE EGYPT EXPLORATION SOCIETY.



FROM PAINTINGS MADE IN EGYPT SEVERAL THOUSAND YEARS AGO: (1) SHRIKE IN SONT-BUSH; (2) HOOPOE IN SONT-BUSH; (3) CORMORANT ON PAPYRUS; (4) WILD DUCKS; (5) SPOONBILL; (6) HERON ON PAPYRUS; (7) BIRDS IN ACACIA (REDSTART, TWO NUBIAN SHRIKES, TURTLE DOVE, AND DUCKS); (8) SACRED IBIS ON PAPYRUS.

The exquisite colouring and draughtsmanship of ancient Egyptian bird artists is well seen in these facsimiles (reproduced here on a smaller scale), of which all but No. 7 were made by Mr. Howard Carter, of Tutankhamen fame. The originals are wall paintings found in tombs at Beni Hasan, and in the book (mentioned above) from which our reproductions were made are described as "of quite exceptional importance." In the notes on the various subjects, we read: (1) "The best figure in the whole collection is that of the red-backed shrike; even an ornithologist could criticise only details"; (2) "The hoopoe is fairly true to nature, though the Egyptian artist has not made the most of the crest, nor has the tail any such tendency to fork as is indicated by his drawing"; (3) "From the outline, evidently a cormorant; but here again the Egyptian was much at fault in his

colouring, the glossy green-black being rendered by a brown"; (4) The upper subject "seems to be intended for a common wild-duck," the others "apparently the ruddy sheldrake, *Tadorna rutila*, which is very common on the lakes of Lower Egypt and the Faiyûm"; (5) "A spoonbill flying downwards. The yellow legs are a noticeable mistake; they should have been black"; (6) "Some kind of heron"; (7) "A redstart, two Nubian shrikes (*Lanius Nubicus*)—one with wings outstretched—and a turtle dove, perhaps *Turtur Sharpii*. On the water are ducks"; (8) "A sacred ibis, here shown as one of the common wild birds of Egypt; but now unknown there, though said to breed at Wady Halfeh, and to be common in the latitude of Khartum. This very faithful representation recalls the description of Herodotus, II., cap. 76."

THE CHURCH OF BROU, TO BE SEEN IN RELIEF: A FINE REREDOS.

THE CHURCH OF BROU, TO BE SEEN IN RELIEF: A FINE REREDOS.



IN A WONDERFUL CHURCH WITH A ROMANTIC STORY TOLD IN MATTHEW ARNOLD'S POEM: THE ALABASTER REREDOS
IN THE CHURCH OF BROU, SCULPTURED WITH SCENES FROM THE LIFE OF THE VIRGIN.

A SCENT QUEUE ON THE BOULEVARDS: NOVEL ADVERTISING IN PARIS.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER.



LINING UP FOR A FREE DIP IN A DECORATIVE SCENT RECEPTACLE FIXED IN THE WALL: A QUEUE OF PARISIANS OUTSIDE A PERFUMER'S SHOP ON THE BOULEVARDS.

"Paris," writes our artist, in a note on his drawing, "is a fascinating city! There is so much character in the life of the Boulevards. One of the secret charms is the bearing of the Parisienne. She knows instinctively how to walk and how to wear her clothes, and no detail of the toilet but has absorbing interest for her. It is this praiseworthy characteristic that the large perfumery establishment (here illustrated) had in mind when they hit on an excellent plan

for advertising their wares. At the side of the façade of the shop, a device in bronze, brass, or some such metal is sunk into the wall. Any passer-by can obtain a few drops of scent supplied from a fount concealed within the shop. It is amusing to watch sometimes *queues* of Parisians of all sorts and conditions, and of both sexes, waiting on the boulevard to get their little free gift of perfume."—[Drawing Copyrighted in the United States and Canada.]

CATHEDRALS FROM THE AIR: THE ARCHIEPISCOPAL SEES OF ENGLAND.

PHOTOGRAPHS BY AEROFILMS, LTD., THE LONDON AERODROME, HENDON.



AS AN AIRMAN SEES IT: A BIRD'S-EYE VIEW OF CANTERBURY CATHEDRAL (LOOKING NORTH-WEST) AND THE CITY, WHICH CONTAINS THE MUCH-DISCussed MONUMENT TO MARLOWE, SHOWING THE ANCIENT WEST GATE (TOP LEFT) AND A SURVIVING PORTION OF THE OLD CITY WALLS (IN THE RIGHT FOREGROUND).



SIMILAR TO CANTERBURY IN ITS GENERAL CRUCIFORM SHAPE, BUT LACKING A CENTRAL TOWER: YORK MINSTER, WITH ITS LOFTY WESTERN TOWERS—AN AERIAL VIEW OF THE CATHEDRAL CHURCH OF ST. PETER BEGUN BY ARCHBISHOP ROGER IN 1171 ON A SEVENTH-CENTURY FOUNDATION.

England's magnificent cathedrals are a subject of perennial interest, which has been quickened of late by the menace of instability threatening not only St. Paul's, but also Lincoln Cathedral. Aerial photography has provided a new point of view for studying the architectural beauties and general effect of these great buildings. In our last issue (for January 31) we gave air views of Lincoln and of Durham Cathedrals, and above we illustrate in a similar way the cathedral churches of the two English Archbishoprics—Canterbury and York. Tradition has it that the Romans built a church at Canterbury in 187 A.D., and St. Augustine restored it in 602. The first Norman church was begun by Lanfranc in 1070,

and after the murder of Becket in the transept in 1170 a great period of new building commenced. The cathedral as it stands to-day was completed in 1495. Canterbury was the birthplace of Christopher Marlowe, the poet and dramatist, and a scheme for completing his unfinished monument there has been lately discussed. York Minster, or the cathedral church of St. Peter, was begun by Archbishop Roger in 1171, on the site of an earlier church founded in 626. The present nave was built in 1291, and additions continued until 1472. York was known to the Romans as Eboracum (hence the word "Ebor" in the Archbishop's signature), and is the reputed birthplace of Constantine the Great.

ST. PAUL'S SLIGHTLY LEANING: FINDING THE DEVIATION BY PLUMB-LINE.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.



HOW THE SLIGHT "LEAN" OF ST. PAUL'S DOME TO SOUTH-WEST WAS ASCERTAINED: TWO METHODS OF PLUMBING.

In the most recent experiments to find the deviation of St. Paul's from the true perpendicular, a piano-wire about 300 ft. long was used as a plumb-line, to which was attached a bob weighing 25 lb. The wire was dropped from a windlass placed in the lantern, the dead centre of which was found by measurements. On the floor of the Cathedral immediately over Nelson's tomb was placed a chart, with the centre marked on it. The line and bob were then dropped, and, passing through a hole in a specially constructed wooden table standing upon the chart, the bob was immersed in a tank of water. Attached to the bob were two wings, which, impinging against the water, stopped its rotation in about five minutes. Fixed to the top of the table was a wooden slide, on which the point of contact of the wire against it was accurately marked. The long line, heavy bob, and tank were then withdrawn, and a hand line with a light bob was dropped from the point marked on the slide

to the chart, on which the deviation from the centre was then accurately measured. In an earlier plumbing operation carried out in 1913, a cord was at first used, but the rotation of the bob unravelled it, and allowed the bob to drop to the floor. Piano-wire was then substituted, but the rapid rotation of the bob continued. The bob was, therefore, immersed in a bath of oil. When the bob came to rest, the oil bath was carefully removed. By means of a square accurately placed against the point of the bob; and projected to the floor, the point was marked and measurement was made from the dead centre. It was then found that the amount of deviation was $5\frac{1}{4}$ inches, and it was also noted that the dome was leaning slightly towards the south-west. The figure for the recent plumbing was somewhere about the same, but the exact amount of the present deviation of St. Paul's from the exact perpendicular was not divulged.—[Drawing Copyrighted in the United States and Canada.]

"THUNDER OF WATER" IN THE GRIP OF KING FROST:

NIAGARA FALLS CHANGED INTO PILLARS OF ICE.

NIAGARA FALLS
IN WINTER:
A PICTURESQUE
VIEW OF THE
CANADIAN (OR
HORSESHOE)
FALL, ALMOST
COMPLETELY
FROZEN, WITH
GREAT CLOUDS OF
MIST RISING
WHERE THE
WATER STILL
FLOWS.



SUGGESTING A FAIRY PALACE OF THE ICE QUEEN, GLITTERING LIKE CRYSTAL AND DIAMONDS: THE WONDERFUL FORMATION ON THE CANADIAN FALL AT NIAGARA DURING THE WINTER FROST.

The Falls of Niagara are even more picturesque in winter, when they are in the grip of King Frost, and huge icicles hang glistening in the sunshine, than they are at other times, although the reduced flow and sound make them less awe-inspiring. The Falls are pre-eminent among the world's great cataracts for the enormous volume of water—some 100,000,000 tons per hour—carried over so high a precipice. They are divided by Goat Island into two distinct parts—the American Fall, 167 ft. high and 1060 ft. wide, and the Canadian, or Horseshoe Fall, 159 ft. high, with a majestic inward curve 3010 ft. in circumference. The edge of the Canadian Fall recedes about 5 ft. every year, and that of the American Fall about 6 inches. Niagara is largely used for

WITH HUGE
ICICLES FORMED
ON THE FACE
OF THE FROZEN
PRECIPICE:
THE WINTER
ASPECT OF THE
CANADIAN
HYDRO-ELECTRIC
POWER HOUSE
ON THE ONTARIO
SIDE OF
NIAGARA FALLS.



VENTURING FAR BEYOND THE DANGER SIGN (THE NOTICE-BOARD ON THE LEFT): SIGHTSEERS AT NIAGARA ON THE ICE AT THE FOOT OF THE HALF-FROZEN CANADIAN FALL.

providing hydro-electric power, the water being taken from the river above the Falls and led through a tunnel 7000 ft. long into the gorge below, where it emerges with a production-capacity of 100,000 horse-power. The diversion of water has had a perceptible effect on the volume of the Falls. It represents, however, only a fraction of the potential energy of Niagara. According to one account, "it is estimated that the power generated by the fall of water between Lake Erie and Ontario is about 6,000,000 h.p. The average flow of water over both falls is about 222,400 cubic feet per second, representing a potential horse-power of some 3,800,000."

FINGER-PRINTS AS IDENTIFICATION MARKS IN ANCIENT GREECE.

By SIR CHARLES WALSTON, Litt. D., Ph. D., formerly Reader in Classical Archaeology and Slade Professor of Fine Art in the University of Cambridge, Vice-President of the Hellenic Society, Author of "The Argive Heraeum," "Greek Sculpture and Modern Art," etc.

Among those who have helped to further this inquiry, I must mention Professor William Bateson, Sir Edward Henry, and, above all, Professor Karl Pearson and Miss Elderton, of the Galton Laboratory, and Superintendent Collins, of the Finger-Print Department, New Scotland Yard; while the Departments of Greek and Roman Antiquity, of Egyptian and Oriental, as well as Mediæval, Antiquities of the British Museum have given every facility and advice.

"THOSE d—d precocious Greeks!" This, many years ago, was the exclamation of an eminent man of science when he found that an absolutely original discovery of his own had in some form been anticipated by the ancient Greeks. I was reminded of this when, between 1892 and 1895, I was directing the American excavations at the Argive Heraeum, and a small early steatite seal was found which clearly seemed to me to contain a reproduction of a finger-print.

It was about this time that the researches and discoveries of Francis Galton had stirred up a world-wide interest in this subject. He first published his discoveries in a series of papers in the "Journal of the Royal Society" in May 1888, to be followed by others in the "Transactions of the Royal Society," until, in 1891, wider publicity was given in an article in the *Nineteenth Century*, and later in his book, "Finger-Prints," in 1892.

Galton must be regarded as the founder of the modern science of finger-prints. For, though a Chinese Empress may have placed a nail-mark on a Chinese coin in 618 A.D.; though Bewick reproduced his finger-prints in two engravings in 1809 and 1818; though Purkinje, the Breslau anatomist and physiologist, described accurately the papillary ridges of fingers, hands, and feet in 1823; though Sir William Herschel made remarkable studies and use of them in 1858—it was Galton who discovered and published the essential and most significant fact: that these papillary ridges of finger-prints are invariable, and that they are the only part of the human body which practically remains the same from infancy until death, and that no two individuals have the same finger-print. He also produced their thorough and scientific classification, and thus led the way to their important application in the discovery of criminals. In this practical application, again, though Sir William Herschel applied his discoveries to his official work in India at an earlier date; and though, in 1882, Mr. Gilbert Thompson, of the United States Geological Survey, added a finger-print to his receipt of an order on a camp circular in New Mexico—the fact remains that Sir Edward Henry first instituted, and carried to a high degree of efficiency, the use of finger-prints in the detection of criminals in his official capacity in India, and still further developed his system while Chief of Police in London.* Since then a great deal has been done to increase the efficiency in criminal investigation. Mr. Collins, of New Scotland Yard, has recently published a telegraphic "Code for Finger-Print Formulae," which makes it possible to telegraph information to any part of the world for the identification of an individual finger-print.

This important discovery and its far-reaching applications thus belong to the nineteenth century; but it would indeed approach to a striking, though partial, anticipation if it could be proved that the ancient Greeks had recognised the remarkable individualistic character of finger-prints and had made some practical application of this discovery, such as the use of a finger-print as a seal or a trade-mark.

I was therefore greatly disappointed when, in Volume II. of the publication of our excavations at the Argive Heraeum in 1905 (for the editing of which I was responsible), the manuscript and illustrations of the late Professor Richard Norton, who had charge of the engraved stones, gems, and ivories, though containing a number of such primitive stones and seals in steatite (Fig. 12), did not contain the steatite seal with finger-print which, during excavation, I had clearly remembered seeing. For this, Norton was in no way to blame. The thousands of objects, great and small, which, in hundreds of boxes and baskets, had to be transported in carts overland to the railway at Argos and thence to Athens, deposited in rooms in the museum, where the work of cleaning and sorting them was carried on for years; while it was found necessary on more than one occasion to shift them from one room to another—all this made it almost a miracle that no more should have been lost or mislaid.

However, I postponed my inquiry until I should be able to pay another visit to Athens and to institute a thorough hunt for that seal which I so clearly remembered having seen.

Now, a few months ago, having occasion to look through a mass of small vase-fragments and other objects in my possession, I came upon a small terra-cotta fragment (Fig. 5) which formed part of the unimportant keepsakes from the Argive Heraeum which were given to my assistants and to me. To my great astonishment, on the base of this terra-cotta fragment I discovered a reproduction of a finger-print (Figs. 3 and 6) similar to the one I remember to have seen on the steatite seal. It now seems to me highly probable, if not certain, that the design on this terra-cotta is derived from, or is itself, a seal or stamp or die, reproducing a finger-print. This at least goes to show that the ancient Greeks had recognised the individual characteristics of this part of the human body and had made some practical use of it.

For there can be no doubt that the peoples of antiquity, including the Greeks, made wide use of seals as "sign-manuals" in all times for official or personal documents, as well as for trade-marks or stamps. The Babylonian, Assyrian, Hittite, and Egyptian seals, cylinders, and scarabs, were worn as swivel-rings, rings, pendants, or other ornaments, and were, most of them, used as seals to documents. The Old Testament (e.g., Jesabab' using the ring of Achab) contains evidence of such use, while "the Keeper of the Seals" was a high office at the Court of the Egyptian Pharaohs. We possess many specimens of such seals and sealings among extant monuments. The Egyptian Room of the British Museum (Room VI. Case D) contains the sealing mark

of a jar inscribed with the name of Merpeba Akbab (Mer Ba Pen), a King of the First Dynasty; while others of the same kind from Abydos and other sites lead us on from this earliest date (about 3300 B.C.) to later periods. In ancient Greece and Rome, seals, especially in rings, were of habitual use. Sir Arthur Evans informs me: "We found quantities of seal impressions torn, no doubt, from letters and documents—and also parcels—and more or less broken in the process, in several rooms of the Palace of Knossos. Some had been counter-marked and countersigned while the clay was wet. We also found a forgery of a very important signet of which many impressions occurred. Signets of quite modern form, apparently with names and vocational signs, occur also quite early. There were evidently many classes, some official, some personal. I have said something about them in my *Scripts*.† For safety's sake, the type in certain cases was constantly varied—the seals probably made in some cheap, easily worked material so that they could be frequently destroyed."

Now, if the ancient Greeks were at all aware of the individualistic and differential character of finger-prints, it is but natural that they would use them as seals, stamps, or trade-marks, as Galton himself used his own as a seal (Fig. 1).

Upon submitting my Argive terra-cotta to several authorities on finger-prints, they all agreed that, in some form or other, this design was clearly meant to reproduce a finger-print. Upon comparing it, with the kind assistance of Miss Elderton, with a large number of reproductions, first collected by Galton himself, at the Galton Laboratory of University College, it seemed to us that the design on the terra-cotta gave the central portion of a class of finger-prints known as "whorls," the two deltas on either side below having been omitted.

Subsequently, pursuing this inquiry at New Scotland Yard, with its vast collection of innumerable finger-prints collected from all parts for many years, I had the great advantage of the experience and help of Mr. Collins. He considers the nearest actual type corresponding to the terra-cotta to be that of a "fan-shaped cored" print, such as is represented by the present reproduction (Fig. 11). He is, however, decidedly of opinion that the terra-cotta does not contain the actual print from the finger itself—in fact, that the design, especially as regards the ridges—has been interfered with; that these have been regularised and freed from all those individual points and irregularities which form the individual characteristics and differentiae in criminal inquiry. These ridges and intervals were not made

by the skin-surface of the finger, but by the help of some tool. Moreover, the intervals or furrows are too wide in comparison with the ridges, if the impression were made direct from the finger; but, if from this impression another is made, the comparative width of ridges and furrows is reversed. Mr. Collins and his assistant were, however, both agreed that the design on the terra-cotta could not have been made without some observation and study of finger-prints.

Now, these conclusions of an expert entirely tally with those to which I had arrived as regards the Argive terra-cotta. It appeared to me to mark a stage in which natural designs and freehand drawing tended to become regularised and "geometrised" by the introduction of tools and mechanical devices in the various crafts. I have illustrated and developed this process in dealing with ceramics and terra-cottas in the publication of the excavations of the Argive Heraeum (Vol. I., pp. 52-60). It will be seen how incised (Fig. 7) or painted (Fig. 10) patterns on early primitive pottery are irregular in the earlier specimens, but, with the application of the potter's wheel, become regularised and geometrised, in that the decorator holds his nail or a pointed instrument, or the brush with paint, steadily, while the wheel revolves.

Furthermore, while, at first, more or less circular holes, with or without a central projecting core, are pressed into the clay with some rounded object or reed, at a later stage regular stamps or dies are produced and are then pressed into the softer material. This was done at an early period in impressing such lines and rosettes into the soft thin gold of Mycenæ gold-work, and can also be seen on some of the terra-cotta reliefs (Figs. 8 and 9) from the Argive Heraeum, in which such rosettes are impressed, as on the fractured relief in our illustration (Fig. 8). Our terra-cotta was thus such a stamp or seal, or, if the foot of a small vase, was impressed from such a stamp or seal, and contained a geometrised or formalised representation of a finger-print.

That the Greek potter must have noticed these regular papillary ridges of the fingers can hardly be doubted. Mr. S. R. K. Glanville has kindly allowed me to reproduce a wine-jar stopper (Fig. 13), the interior part of which, fitting into the mouth of the jar, was roughly moulded by the hand of the early potter. On careful examination, it will be found that, unintentionally, the finger-marks of the potter's finger, as he roughly moulded the soft clay, clearly remain to be seen, though this stopper from Tel el Amarna could not have been made later than 1350 B.C. Some years ago I was able to prove that a beautiful terra-cotta head, ascribed by a distinguished archaeologist to the greatest sculptor of the great age of Greek art, was a modern forgery—among other reasons because, on what was supposed to be a rough fracture of the neck, I detected the finger-marks of the forger *unintentionally* impressed on the soft clay, when the *intentional* fracture of the "antique" was produced.

Now, it will be noted that, just as in the later historical periods the potters and vase painters inscribed their names, so the Egyptian potters stamped their cartouches on their ware, as also the builders stamped theirs on the walls of buildings.

Mr. F. N. Pryce drew my attention to similar markings on the feet of some small terra-cotta vases, commonly known as "tear-bottles" (British Museum, Vase-Room IV., Table Case F), on which undoubtedly similar designs to that of the Argive terra-cotta are to be found, of which two are here given, the one from Calymnos (Fig. 2), the other from Rhodes (Fig. 4). The shape of our terra-cotta corresponds so closely to the feet of these small vases that it is highly probable that it also formed part of a vase of similar shape. It also has a hole in the centre of the narrow top which corresponds to one on the fractured portion of a smaller "tear-bottle." Though this is probable, it is not certain, and our terra-cotta may still have served as a stamp or mould; while both may have been impressed from a similar stamp or mould in terra-cotta or

(Continued on page 232.)



FIG. 1.—INSCRIBED "FRANCIS GALTON, RIGHT RING FINGER": A SEAL CONTAINING HIS OWN FINGER-PRINT USED BY "THE FOUNDER OF THE MODERN SCIENCE OF FINGER-PRINTS." (ACTUAL SIZE.)

Sir Francis Galton (1822-1911), the famous anthropologist, was a cousin of Charles Darwin.



FIG. 2.—RESEMBLING A FINGER-PRINT: THE BASE OF A SMALL ANCIENT GREEK "TEAR-BOTTLE" FROM CALYMNOS. (ACTUAL SIZE.)



FIG. 3.—BEARING A FINGER-PRINT PATTERN: THE BASE OF THE SEAL OR VASE FOOT (FIG. 5) FROM THE ARGIVE HERAEUM. (ACTUAL SIZE.)



FIG. 4.—FINER AND MORE LIKE A FINGER-PRINT THAN THE CALYMNOS SPECIMEN (FIG. 2): A TEAR-BOTTLE BASE FROM RHODES. (ACTUAL SIZE.)

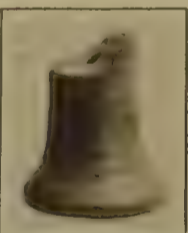


FIG. 5.—WITH A FINGER-PRINT PATTERN ON ITS BASE (FIG. 3): AN ANCIENT GREEK TERRA-COTTA FRAGMENT (SEAL OR VASE FOOT) FROM THE ARGIVE HERAEUM. (ACTUAL SIZE.)



FIG. 6.—ENLARGED PHOTOGRAPHICALLY TO BRING OUT THE FINGER-PRINT PATTERN: THE BASE (SHOWN IN ACTUAL SIZE IN FIG. 3) OF THE FRAGMENT (FIG. 5) FROM THE HERAEUM (TEMPLE OF HERA) AT ARGOS.

* For those who desire further to pursue this interesting study, I would recommend Galton's "Finger-Prints" (London, 1892); Sir Wm. J. Herschel's "The Origin of Finger-Printing" (Oxford, 1916); Sir E. R. Henry's "Classification and Use of Finger-Prints" (London, 1922). An extensive bibliographical list of works on finger-prints is given by Miss Kristine Bonnevie in the Nov. number, 1924, of the *Journal of Genetics*.

† "Palace of Minos," I., pp. 589, 590, 620.

DID THE "PRECOCIOUS GREEKS" ANTICIPATE FINGER-PRINT IDENTIFICATION?

PHOTOGRAPHS REPRODUCED FROM "THE ARGIVE HERÆUM," BY SIR CHARLES WALSTON, LITT.D., PH.D. (HOUGHTON, MIFFLIN AND CO., BOSTON AND NEW YORK), AND "CLASSIFICATION AND USES OF FINGER-PRINTS," BY SIR EDWARD HENRY, BT. (H.M. STATIONERY OFFICE).



FIG. 7.—WITH INCISED FREE-HAND LINES MADE REGULAR BY THE POTTER'S WHEEL: PRIMITIVE VASE FRAGMENTS FROM THE ARGIVE HERÆUM.



FIGS. 8 AND 9.—SHOWING (IN FIG. 8, ON LEFT) A ROSETTE IMPRESSED ON SOFTER MATERIAL BY A STAMP OR DIE: TERRA-COTTA RELIEFS FROM THE ARGIVE HERÆUM.



FIG. 11.—SHOWING (CENTRE) A "FAN-SHAPED CORED" FINGER-PRINT, "THE NEAREST ACTUAL TYPE," CORRESPONDING TO THE ANCIENT GREEK TERRA-COTTA (FIGS. 3, 5 AND 6): FINGER-PRINTS AT SCOTLAND YARD.



FIG. 10.—WITH PAINTED LINEAR ORNAMENT MADE REGULAR BY THE POTTER'S WHEEL: FRAGMENTS OF PRIMITIVE VASES FROM THE ARGIVE HERÆUM.

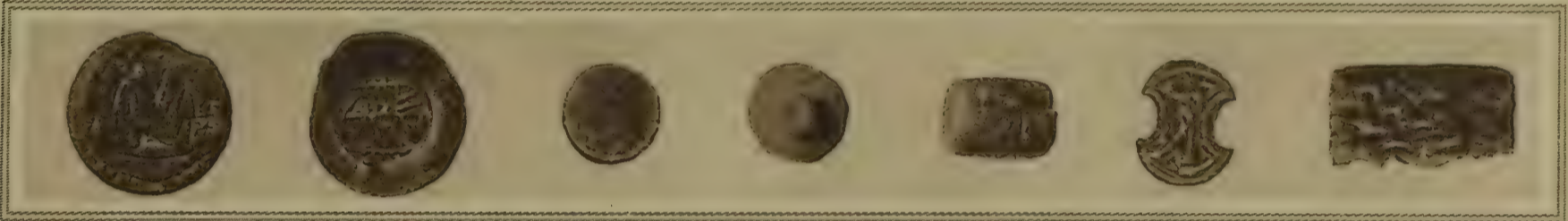


FIG. 12.—INCLUDING A STEATITE (3RD AND 4TH FROM LEFT) NEAREST IN SHAPE TO THE "FINGER-PRINT" TERRA-COTTA FRAGMENT SHOWN IN FIGS. 3, 5 AND 6 ON THE OPPOSITE PAGE: TYPICAL EXAMPLES OF NUMEROUS ENGRAVED STONES, GEMS, AND IVORIES, ILLUSTRATED IN "THE ARGIVE HERÆUM," AND LIKEWISE FOUND IN THE TEMPLE OF HERA AT ARGOS.



FIG. 13.—SHOWING THE UNINTENTIONAL FINGER-PRINTS OF THE POTTER: AN EGYPTIAN WINE-JAR STOPPER FROM TEL EL AMARNA (C. 1350 B.C.) (DIAMETER, 4 TO 5 INCHES).



FIG. 14.—NOT SUCH FINE LINES AS THE RHODES "TEAR-BOTTLE" OR THE ARGIVE TERRA-COTTA, NOR SUCH VARIETY OF PATTERNS: BASES OF VASES (BELOW) MADE TO TEST MECHANICAL PRODUCTION OF SUCH DESIGNS. (ACTUAL SIZE.)



FIG. 15.—MADE TO TEST WHETHER THE GREEK PATTERNS "WERE DUE TO THE POTTER CUTTING THE VASE FROM THE WHEEL BY A STRING": MODERN VASES SO MADE, BUT WITH COARSER RESULTS ON THE BASES (FIG. 14).

In his article on the opposite page, Sir Charles Walston discusses the very interesting question whether the ancient Greeks anticipated the modern science of finger-prints as marks of identification, or, at least, "recognised the remarkable individualistic character of finger-prints and made some practical application of this discovery, such as the use of a finger-print as a seal or a trade-mark." He believes that they did, and he is able to support his theory with cogent arguments and the very striking illustrations which he has enabled us to reproduce. The figures attached to them correspond with the reference numbers given in the

article. His chief item of evidence is the little seal, or vase-foot (shown in Figs. 3, 5 and 6 on the opposite page), which he recently came across, as he describes, when looking through his large collection of fragments found during his excavation of the Temple of Hera at Argos. By some mischance, a similar steatite seal with a "finger-print" pattern, from the same source, was omitted from the illustrations in his monumental work in two volumes, "The Argive Heræum" dealing with his discoveries at Argos. The newly found fragment, however, has now served equally well as a basis for his argument.

THE AMERICAN END OF THE ATLANTIC CROSSING: A LINER ARRIVES AT "THE UNBELIEVABLE CITY."

PHOTOGRAPH (TAKEN FROM AN AEROPLANE) SUPPLIED BY G.P.A.



A COMPANION TO OUR RECENT DRAWING OF THE "AQUITANIA" APPROACHING SOUTHAMPTON: A GREAT LINER ENTERING NEW YORK HARBOUR AND PASSING TO HER BERTH IN THE HUDSON—AN AIR VIEW OF THE GREAT SKY-SCRAPERS, SHOWING THE WOOLWORTH BUILDING (LEFT) AND BROOKLYN BRIDGE (RIGHT BACKGROUND).

In our issue of January 17 we gave a picturesque drawing, by Mr. Frank H. Mason, R.B.A., of the Cunard liner "Aquitania" arriving in Southampton Water after the Atlantic crossing. Here we give, as a companion picture, a remarkably fine air photograph of the United States liner "Leviathan" (ex-German "Vaterland") entering New York Harbour at the other end of the Transatlantic passage. The photograph affords an imposing view of New York's gigantic architecture, with its range of towering sky-scrappers piled up on Manhattan Island, and culminating in the lofty tower of the Woolworth Building (left), 792 ft. high. In this connection we may recall the Italian Government's scheme to build at Rome an even loftier sky-scraper, with a tower 1100 ft. high, to a design

illustrated in our number for January 24. The mass of huge buildings in New York, however, is unique in its cumulative effect. Mr. Joseph Pennell, the famous artist, whose drawings our readers will remember, has well called it "the Unbelievable City." In his album of "Pictures of the Wonder of Work" (Heinemann), he writes: "New York, as the incoming foreigner . . . and the returning American see it, rises a vision, a mirage of the lower bay, the colour by day more shimmering than Venice, by night more magical than London. . . . As the steamer moves up the bay, on the left the Great Goddess greets you. . . . with the city beyond, finer than any in any world that ever existed, finer than Claude ever imagined, or Turner ever dreamed."

Turning Pink: The Kenya that is Passing.

"THE VANISHING TRIBES OF KENYA." By MAJOR G. ST. J. ORDE BROWNE, O.B.E.*

THE Chuka taboos eggs, fearing to turn bald and pink, "like a European." The precaution is unavailing. He gets pinker and pinker every day, and his neighbours in that debatable region which comprises the south-eastern slopes of Mount Kenya are equally conscious of the new mental coloration



A NATIVE GAME IN WHICH THE PLAYERS SHOW A QUICK HEAD FOR FIGURES: EMBU PLAYING UTHI.

The game is a sort of graphic "Patience," and is played with seeds. It is popular throughout Africa.

consequent upon contact with Commissioners. "The rate of progress was astonishing," writes Major Orde Browne, describing his 1910-16 experiences. "Communities among which the war-horn and the poisoned arrow were quite the possible form of greeting were five years later thoroughly used to Europeans, buying and selling in coin, going away to work, and using piece-goods, steel tools and matches as if they had known them all their lives. I have seen an Indian shop doing a thriving trade in a village where only a year or two previously I had bartered a handful of salt for a chicken; and I have heard a native complain of the quality of a box of matches when he still had hanging in his hut his quiver with a fire-stick and block tied to it."

That is symbolic; and the advance would be more rapid were it not for several very potent factors. Not the least of these is the mob-psychology of the tribesman, who lives his whole life as one of a crowd, and so lacks personal initiative and self-reliance. Allied is the conservatism of his women-folk. That phase will pass. Next, there is the native's knowledge that those he had regarded as all-wise embarked upon "a bitter and prolonged war of an extent and duration utterly beyond African experience" and involved the world in "a chaos of death, starvation, disease and general misery." Time will heal that sore. Thirdly, there is the influence wielded by the "medicine-men."

Of these there are two kinds: the *mundu mugo*, the doctor; and the *mganga*, the witch-doctor. The one is a General Practitioner; the other very much a Specialist.

Let us take the G.P. first, for he is not particularly pernicious. "Although he exists by preying upon the credulity of his neighbours, he is seldom responsible for a worse result than reluctance to consult a European doctor." His work is varied.

The majority of his cases are those of "uncleanness" resulting from such things as the killing of a human being, the collapse of a hut, or the fall of a tree upon the subject, a woman stepping across her husband's legs, or the slaying of a hyena. Complicated ceremonial is the cure, and in serious instances it may be necessary to sacrifice a goat.

The provision of charms must also

pay him well, for his clients are nothing if not superstitious.

Fetishes are set to ensure the fertility of the soil and to ward off pests and intruders; at the time of birth, strips of goatskin figure as amulets; a bunch of grass is provided to accompany the box that is to be a hive, that it may attract bees; the pottery nozzles of the smith's bellows are good magic; charms hang upon quivers and are worn on the person; little pieces of wood dangle from neck or wrist to avert the evil eye; boys dancing before initiation prevent the ill-luck that otherwise would follow their remarks and glances by having their faces painted "with a white circle all round, and characteristic patches about the eyes"—and so on; to the enrichment of the doctor.

Nor must the medicine-man's part in the administration of the law be underestimated. He is at the hearings of those courts whose motto is "an empty stomach has no ears" and witnesses the most dreaded of all sentences—the Curse of an Elders' Council gathered in conclave, which is "believed to have frequent fatal results." And, especially, he is concerned with Ordeals.

Take that of the Heated Knife. "This is the popular method of disposing of a disputed case, when there are numerous witnesses on either side who swear to entirely contrary facts (a very ordinary occurrence). The ordeal consists in licking a hot sword-blade. The *Kiama* (Elders' Council) assembles with the interested parties, and in the centre is made a small fire of hot ashes. A *mundu mugo* (doctor) is called, and he brings with him his medicine gourd. He heats a sword in the fire until it is just below red heat. Across the blade he smears three bars of white paste, made of ash, about half-an-inch wide, and the same distance apart. The sword being at the right heat (cauterising, but not red, heat), he hands it to the first of the two disputants. This man has to lick the blade so as to remove some of the paste from all three of the bars. The sword is then reheated, and the second party licks it in the same manner; if necessary, witnesses are also called upon to lick the sword. Those who have undergone the ordeal then walk slowly round the circle, showing their tongues; the one whose tongue is most blistered is considered to be telling lies. This ordeal often results in a true verdict, owing to the party in the wrong fearing the result, and refusing to undergo the trial. If, however, the ordeal is undertaken, it usually results in both parties being more or less severely burnt, when the Elders conclude that 'both are lying' and dismiss the case, having eaten the goat or goats paid as 'Court Fees.' . . . It should be noted that it is quite possible to perform this test by proxy. . . . Naturally, also, the method lends itself to all sorts of ingenious trickery, and dodges to circumvent the effect of the hot iron;

so much so that a man will sometimes boast in confidence that he can always defeat an opponent at this form of ordeal." Can the doctor be aware of such possibilities?

So to the more sinister *mganga*. He practises black magic and divination, and his success is tempered only by the dread that he may exasperate his fellows to such a degree that they will drive him from them or drown him. "This individual will sell curses and charms of great potency against enemies. He also professes to detect people who possess the evil eye, or who have the amiable habit of turning themselves into beasts of prey at night. He is frequently called in to explain such an incident as an epidemic, a drought, or a bad harvest, when he is very apt to pitch upon some unfortunate old creature as the responsible person, with serious and possibly fatal results to his victim."

He, too, will determine the lucky place upon which to build a hut; predict the best time for raids; recover lost property; cast out diseases; even seek to control Nature, although that is more generally



WORN BY OLD MEN FOR A SPECIAL DANCE: THE PITH HAT—AND TIPPET OF COMBED-OUT FIBRE.

The Pith-hat Dance is for mature men only, and is confined to part of East Embu. The hat is of sticks of pith coiled round and secured with long thorns. The "tippet" is of fibre dried and combed out.

the prerogative of his rival. "Rain, drought, insects, etc., are supposed to be influenced by the incantation of certain doctors. This power also often goes with certain clans or professions; for instance, among the Ndia Kikuyu, the Ithaga clan (who are mostly smiths) are supposed to be the masters of specially potent curses, and to be able to ward off or summon rain: "I know of several cases," says Major Orde Browne, "where general indignation was caused by the alleged action of a smith in preventing rain for a considerable period. The localised bursts of rain which are one of the characteristics of this mountainous region are probably largely responsible for this idea."

The medicine-men: they, also, will see wizardry pass from them, for the peoples of whom they are a part are but copyists of stronger tribes—and the strongest of all strong tribes is that represented by the Commissioner! Well it is, therefore, that Major Orde Browne should have written his book, to record while individuality remains; while the merging is incomplete, the "pinkness" still to spread: "Since the various tribes . . . are small in number and limited in area, it is obvious that their own peculiar customs can have little chance of survival in the face of the general intermixture of tribes taking place under European administration." None could have done his work more entertainingly, or with greater regard for accuracy. "The Vanishing Tribes of Kenya" is a most valuable contribution to ethnology, and, of course, covers infinitely more ground than we have suggested—history, law, periods of life, domestic matters and arts and crafts, dress, weapons, dances—even riddles.

E. H. G.



THE BIGGER THE BLISTER THE GREATER THE GUILT! A PRINCIPAL IN A LAW-SUIT LICKING ASH FROM A HOT BLADE—AN ORDEAL IN SOUTH-EAST KENYA.

This ordeal is described in the article on this page.

Illustrations Reproduced from "The Vanishing Tribes of Kenya," by Courtesy of the Author, and of the Publishers, Messrs. Seeley, Service and Co.

* "The Vanishing Tribes of Kenya." A Description of the Manners and Customs of the Primitive and Interesting Tribes Dwelling on the Vast Southern Slopes of Mount Kenya, and their Fast Disappearing Native Methods of Life. By Major G. St. J. Orde Browne, O.B.E. (Mil.), F.R.G.S., F.R.A.I., F.Z.S., Late Royal Artillery; Senior Commissioner, Tanganyika; Fellow of the American Geographical Society; Membre de l'Institut d'Anthropologie Suisse, etc. Illustrated. (Seeley, Service and Co; 21s. net.)

ROMAN "CROSS-WORDS" 1700 YEARS OLD.

any definite grammatical construction in this fanciful arrangement of squared words, which reads, 'Rotas opera tenet Arepo sator' in four directions, and 'Sator Arepo tenet opera rotas' in four other directions. It has been interpreted as meaning, 'Arepo, the sower, guides the wheels at work.' Prior to the discovery of this curious object, this squared arrangement of words was known as a kind of charm, dating back to mediæval times only." The Provost of Eton, Dr. M. R. James, wrote the other day (in a letter to the "Times"):

"The venerable word square Sator, Arepo, etc., has quite a literature attaching to it. It appears all over Europe, and not infrequently in the East; it is found in Coptic papyri and inscribed on the walls of Egyptian churches. . . . A long discussion of it and references to other literature may be found in Cabrol and Leclercq's 'Dictionnaire d'Archéologie chrétienne,' s.v. Amulettes (l., col. 1811, sqq.)." Our upper illustration shows a seventeenth-century copy of the same word square, referred to in a letter from the Rev. W. Hopkinson, who says:

"There is in the church of Great Gidding in the diocese of Ely an octagonal piece of oak on which the device (as shown above) is presented. When Vicar of that parish in 1868, at the time of the restoration of the church, I wrote to 'Notes and Queries' as to the explanation of the device. I had the following

[Continued below.]

DATED 1614 AND CONTAINING THREE LITERAL ERRORS: A RUBBING OF THE LATIN "CROSS WORDS" (INVERTED) ON OAK IN GREAT GIDDING CHURCH, NEAR PETERBORO'.

THE current craze for "cross words" appears to have been in vogue among the Romans in occupation of Britain 1700 years ago. Attention was recently drawn, by Mr. C. H. Bowser, to the Latin word square (larger illustration here) now in the Corinium Museum, the property of Earl Bathurst, at Cirencester. "It is interesting," writes Mr. Bowser, "to think of the (Roman) officer's household devising and solving cross-word puzzles to while away the long winter evenings far from Italy in this important garrison town. My authority is 'A Cotswold Village,' by Gibbs (John Murray)." The "Guide" to the Corinium Museum records that, during excavations at Cirencester in 1868, the late Curator, Captain Abbott, found "a fragment of painted wall plaster (that illustrated) with the squared words scratched on five lines through the surface colour," an indisputably genuine relic of Roman times. "The forms of many of the letters [continues the 'Guide']—notably the A, E, T, P, and R—correspond exactly with those of similar wall writing, or *graffiti*, found at Pompeii and Rome. These letters are Roman 'Rustic Capitals,' which originated in the first century, but were no longer in use at the close of the ninth. It is not necessary to assume

[Continued in Box 2.]

Continued.] reply:—The E. R. may be the initials of the incumbent in 1614. (So it turned out—Edward Rumbolt.) The device alludes to his manner of conducting the service—'Sat orare poten? et opera rotas'—'Are you able to pray sufficiently? and you gabble through the Church services.' The writer said the word 'opera' was used in mediæval Latin with reference to Church services." The present Vicar of Great Gidding, the Rev. James W. P. Jones, who has kindly supplied us with a rubbing of the square, writes: "It is old oak nailed roughly to the south wall of the Chancel (notice nail-head in E, fourth line). . . . The copy

is obviously incorrect. 'Tenit' should, of course, be 'Tenet,' and the 'N' is upside down." Some interesting details about ancient Greek and Roman word puzzles are given by Father Ronald Knox in his delightful little "Book of Acrostics" (Methuen) recently published. "The earliest acrostician, as far as I know," he writes, "was the Latin poet Ennius (died 169 B.C.). Cicero tells us that he wrote a poem, the initials of whose lines formed the words, 'Q. Ennius fecit' (i.e., Quintus Ennius composed (this)). . . . It was the age of Constantine that produced the Acrostic King . . . Porphyrius Optatianus."

PHOTOGRAPH OF ROMAN SLAB BY KEBLE JOWETT, CIRENCESTER. BY COURTESY OF MR. E. C. SEWELL, CURATOR OF THE CORINIUM MUSEUM, CIRENCESTER, OWNER OF THE COPYRIGHT. OAK RUBBING BY COURTESY OF THE REV. JAMES W. P. JONES, GREAT GIDDING.

The World of the Theatre.

By I. T. GREIN.

DRURY LANE.—ADVANCE BRITANNIA!

ONCE more is demonstrated the truth of the old saying: "Next to the Capitol stands the Tarpeian Rock." On Friday, Jan. 23, Mr. Basil Dean proclaimed in the evening Press:

DRURY LANE AS A NATIONAL THEATRE.

The success of "A Midsummer Night's Dream" at Drury Lane has revived in my mind an idea I have long cherished—an attempt to make London's most famous playhouse the British National Theatre.

What is required of a National Theatre? First of all, tradition; secondly, a sure place in the esteem and affections of the public; thirdly, size, and the consequent resources; fourthly, policy; last, but not least, the nucleus of a company of players. The policy may be evolved, the players may be gathered together, but the house, settled firmly in tradition and the hearts of the people, must be *there*.

To talk of building such a theatre seems to me absurd; you cannot create tradition by a conjuring trick or a ceremony of dedication; you cannot suddenly make the public love a theatre; your "National Theatre" would be an unmeaning label, like some other national things we have to-day.

Three days later we were startled at breakfast, and I must say a little moved, when we read:

DRURY LANE.

RESIGNATION OF MR. BASIL DEAN.

And, a little further down, that it "was unanimously accepted"! That suggested what the French call a funeral *sans tambour ni trompettes*, and in its curtness it made us see painful things in a glass darkly. Anon, as the day proceeded, there were explanations in the Press. Mr. Dean spoke about independence; Sir Alfred Butt about achievement. There is no need to go into detail; hot-foot statements lead often to recantation and amendment.

Let us go to the root of the question. Those who know Sir Alfred and Mr. Basil Dean as workers as well as characters had their misgivings from the first. They are both strong-willed men; men of action; men who know what they want and are accustomed to make others obey orders. Temperamentally, too, they are wholly different. Sir Alfred is not only a first-rate manager, but also a first-rate business man. If I read Dean well, he is more enthusiast than man of business. He cares for the carrying-out of his ideas, never mind the expense—if he fancies the Schwabe-Hasait light, it must be Schwabe-Hasait; if he believes in "London Life," it must be "London Life"—after that the Deluge. Hence the temporarily suspended career of "The Playbox." The patrons would not see what Basil Dean saw. It is, in his case, merely the fault of a quality—I know others intimately who have it—but heroism is often as purblind as prejudice.

On the surface these twain could not work very well together unless there had been a third party—a kind of Nestor-Mentor—who, with knowledge of the theatre, the world, life, and with much tact to boot, would have been the holder of the scales. A few years ago one would have pointed to Sir Squire Bancroft as such a referee. There must be some such men about young enough to undertake the task, and to have the business instinct to understand the financial powers behind Drury Lane.

For, in talking about a National Theatre, let us not lose sight of the fact that Drury Lane is only national in name—by virtue of a "scrap of paper." In reality, it is a common or garden limited company, quoted daily in the Stock Exchange price list. That is perfectly sound and in order, but don't let us talk about a National Theatre when it is vital to earn a dividend. National Theatres should be independent of the Stock Exchange thermometer, and it is a mistake of Mr. Basil Dean, in his article referred to above, to say:

I am not suggesting that the Government should give a subsidy to Drury Lane. Heaven forbid! Government assistance means Government control, and that means control by a committee which is fatal to artistic success.

It shows that Mr. Dean knows little of the National Theatres abroad. In Belgium, in Germany, in Hungary, the National Theatres flourish because there is the firm hand of one man to which he refers—because that hand is untrammelled, and can pursue

Conservative Government there is no hope to look forward to Prince Charming. The State should begin by buying Drury Lane and presenting it to the Nation; then seek the *one* man that matters. For aught I know, with a few years' more intimate study of the world's drama and theatres, Mr. Basil Dean may become the right man in the right place. And there are others among the *young* generation who could fill the part. I can give their names at the right moment.

Having said this, I will conclude by expressing my conviction that all this upheaval will end in words, words, words—nothing will happen. Sir Alfred will maintain the traditions of Drury Lane so long as he can satisfy the shareholders, lest the Tarpeian Rock awaits *him*. The theatre will remain National in name and the productions will be mainly spectacular, with here and there an incursion into the domain of the classics. Meanwhile, I hope and pray that the future may belie my prophecy. But, alas! the odds are in favour of my pessimism.

Twelve people, headed by Sutton Vane, the author of "Outward Bound," and Miss Diana Hamilton, his accomplished wife, sailed forth to Antwerp on Thursday, Jan. 22, at the bidding of the Municipal Council of that great city, to produce for one night only "Falling Leaves," Vane's second work. In our company was also Miss Lillebil Ibsen, the Norwegian dancer and actress, who opened the proceedings on Friday night, the 23rd, with wonderful dances by Chopin and the "Valse Triste" by Sibelius. The hall was filled to overflowing; hundreds were disappointed and sent away. Miss Lillebil Ibsen delighted her public.

Then came the play, "Falling Leaves," which Mr. Sutton Vane first tried in the provinces, then played in London, and at length partly rewrote beyond recognition. I saw both versions at the time, and, despite the beautiful writing, I did not like the first. But when I saw the second edition, I was converted. It moved me by its romance and by the human solution of the new third act. This play was too good to be gathered among falling leaves, and I boldly decided that Antwerp should be the Court of Appeal.

The outcome surpassed all my expectations. After three minutes I said to myself: "This is all right; this will go." The house was hushed in silence, and closely followed the cast—one woman, Miss Diana Hamilton, the author, Mr. Shelford, Mr. Alderman, and Mr. Morton.

After the first and second acts there was much enthusiasm, but the third act sealed its success. I

saw many a handkerchief furtively raised to moist eyes, and then there was ovation. Time after time the curtain had to be raised, and we knew that henceforth Antwerp would be the fast ally on the Continental march of the British Drama.

Afterwards there was flowing eloquence which culminated in two portentous decisions. The first was that during the summer season the National Theatre of Antwerp will come to London with Shaw's "Candida," and perform it in Flemish, for there are quite enough Belgians and Dutchmen in London to fill the theatre. The second was that, then and there, a triumvirate was formed by Dr. de Gruyter, director of the National Theatre, Mr. Jules van Heurch, the municipal controller of theatres, and the present writer, for the purpose of giving Antwerp from the autumn onwards a regular season of English plays by Wilde, Shaw, Galsworthy, the Irish school, and the youngest British one.

This is but the first step, the rest will follow—by deeds, not with words.



THE FAMOUS DIVORCE LAWYER, MAURICE SORBIER, CONTEMPLATES MATRIMONY FOR THE SECOND TIME: MR. OWEN NARES AS MAURICE AND MISS JANE WOOD AS MARIANNE IN "GROUNDS FOR DIVORCE" AT THE ST. JAMES'S.

Photograph by Stage Photo Co.

its policy without favour of the box office, or favour of honorary commissioners who have merely to report once a year, and to listen and to see what happens at the theatre.

I say: *The Nation should help!* We squander public money on all manner of futilities, educational ones included, but we treat the greatest educational power of all worse than Cinderella. And from a



"GROUNDS FOR DIVORCE" AT THE ST. JAMES'S: MAURICE (MR. OWEN NARES), DENISE (MISS MADGE TITHERADGE), AND FELIX (LAWRENCE GROSSMITH)—AFTER DENISE HAS THROWN AN INKPOT AT HER HUSBAND.—[Photograph by Stage Photo Co.]

A MUCH-DISCUSSED PLAY: "SPRING CLEANING," AT THE ST. MARTIN'S.

PHOTOGRAPHS BY STAGE PHOTO. CO.



SONES BRINGS THE DEMI-MONDAINE TO HIS WIFE'S DINNER PARTY: FROM RIGHT TO LEFT—MR. IAN HUNTER AS RICHARD SONES, MISS CATHLEEN NESBITT AS MONA, MR. EDMOND BREON AS ARCHIE WELLS, MISS DOROTHY PIDCOCK AS LADY JANE WALTON, MR. DENYS BLAKELOCK AS BOBBY WILLIAMS, MR. RONALD SQUIRE AS ERNEST STEELE, MISS CECILY BYRNE AS MARGARET SONES, MISS EDNA BEST AS FAY COLLEN, MR. H. G. STOKER AS WILLIE SOMERS, AND MISS NANCIE PARSONS AS CONNIE GILLIES.



THE HUSBAND CONFRONTS THE WIFE AND LOVER WITH A LETTER: MARGARET (CECILY BYRNE), ERNEST (RONALD SQUIRE), AND RICHARD (IAN HUNTER).



THE "PROFESSIONAL" DON JUAN AND THE LADY: MR. RONALD SQUIRE AS ERNEST, AND MISS CECILY BYRNE AS MARGARET.

Mr. Frederick Lonsdale's stinging, cynical comedy, "Spring Cleaning," at the St. Martin's, is rousing the greatest interest, not only by reason of its wit and brilliance, but because of the energetic castigation which it administers to the decadents of Society. Richard Sones, the novelist, is distressed at the circle in which his wife is moving, and alarmed by her intimacy with Ernest Steele, the "professional" Don Juan. He remonstrates, refuses to meet her friends, and finally causes a sensational scene by bringing a demi-mondaine to a dinner in

his own house, and using her to point his moral in regard to the behaviour of his wife's friends. After this episode, Margaret Sones threatens to leave her husband, and it is only by the wriggling manoeuvres of the "professional" Don Juan—who has no desire to be forced to marry the lady in the case—that the husband and wife are finally reconciled. The scene between Margaret, Richard, and Ernest, where Ernest effects the reconciliation (and his own escape), is one which rises to the heights of classic comedy.

NEW LIGHT ON 6TH DYNASTY EGYPTIAN ART: UNIQUE TOMBS (2625 B.C.)

PHOTOGRAPHS SUPPLIED BY THE "TIMES."



THE COFFIN-BEARERS: ONE OF THE FINELY CARVED AND PAINTED RELIEFS IN THE TOMB OF IDUW, NEAR THE PYRAMIDS, ON THE WALL BESIDE THE DOORWAY (LOOKING OUT FROM WITHIN).



SCENES VERY RARE IN EGYPTIAN ART OF THIS PERIOD (6TH DYNASTY, 2625 B.C.): WALL RELIEFS OF MEN AND WOMEN MOURNERS WEeping AND TEARING THEIR HAIR—WITH A LIFE-SIZE FIGURE OF IDUW'S SON (RIGHT).



WITH HIS WIFE, MERYTITFES, ON THE FLOOR BENEATH HIS CHAIR: IDUW THE PRIEST AT HIS TABLE OF OFFERING—A WALL RELIEF IN HIS TOMB, WITH THE ORIGINAL COLOURS WELL PRESERVED AFTER 4550 YEARS.



"THE GEM OF THE WHOLE FIND": A WONDERFUL FIGURE OF IDUW EMERGING FROM HIS TOMB, SMILING EXPECTANTLY, WITH HANDS OUTSTRETCHED FOR OFFERINGS—A STRIKING CONTRAST TO EGYPTIAN FORMALISM.

Discoveries of great importance have recently been made near the Pyramids at Giza by the Boston-Harvard Expedition, which has been at work in that locality for several years. The most interesting find was that of two small tombs of the Sixth Dynasty (2625 B.C.) of two priests, Qa'ar and his son, Iduw. Both were ten feet below the ground, and approached by flights of steps. Over the entrance to Qa'ar's tomb was an inscription describing him as "Head gardener of the Pyramid of King Pepi I., Mayor of the Pyramid City of Cheops, Mayor

of the Pyramid City of Mycerinus, chief purifying Priest of the Pyramid of Chephren, and personal secretary of the King" (probably Pepi II.). Qa'ar's tomb is the larger of the two, and is of an entirely new type, but it is surpassed in interest and beauty of decoration by that of his son. Iduw's tomb (illustrated above) is a narrow chamber, 10 ft. by 3 ft., with six life-size figures on one wall—five of Iduw himself in various capacities (the same as his father's), and one of his son, named Qa'ar after the grandfather. "At one end (says the "Times")

(Continued in Box opposite.)

WITH BOAT-PITS AND MASTABAS: ROYAL TOMBS NEARLY 5000 YEARS OLD.

PHOTOGRAPHS SUPPLIED BY THE "TIMES."

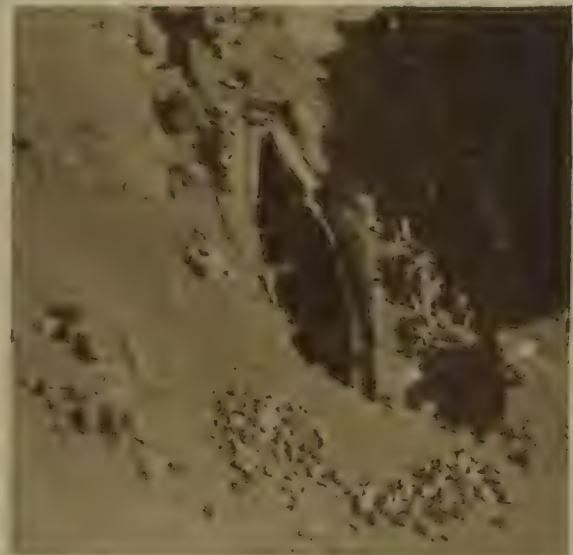


SHOWING THE BOAT-PIT OF CHEOPS (LEFT FOREGROUND), THAT OF HIS FAVOURITE QUEEN (SMALLER, IN RIGHT CENTRE), AND (BEYOND) THE MASTABAS OF ROYAL PRINCES DIVIDED BY STREETS: A NEWLY EXCAVATED CEMETERY OF THE 4TH DYNASTY (2900 B.C.) SEEN FROM THE GREAT PYRAMID OF CHEOPS.



SHAPED TO CONTAIN THE FUNERARY BOAT FOR THE KING'S JOURNEY ACROSS THE FIRMAMENT: THE BOAT-PIT OF CHEOPS (ENLARGED FROM ABOVE).

Continued.
are four scenes, very rare at this (Egyptian) period, of men and women weeping, wailing, and tearing their hair. The gem of the whole find is, however, the stele in the centre of the right-hand wall above the offering-stone. . . . The rock beneath the lower edges has been hollowed out in the form of a rectangular niche, and in this niche the upper part of Iduw's body is carved life-size, as if it were emerging from the rock, coming from the tomb with hands outstretched before him, palms turned upwards in readiness to receive the offerings which the priests periodically placed on the offering-stone in front. What adds to the attractiveness of the figure, which is fairly well preserved, is the expression of happy expectation on the face. The conception entirely harmonises with Egyptian beliefs, but its representation in this form is a new and astonishing departure from the formalism of Egyptian art—a breaking
[Continued below.]



SMALLER, BUT SHOWING STILL BETTER ITS BOAT-LIKE SHAPE: THE PIT FOR THE FUNERARY BOAT OF CHEOPS' FAVOURITE QUEEN (ENLARGED).

Continued.
with tradition, which might seem natural in a new but not in an old Empire." The American archæologists concentrated on the plateau east of the Great Pyramid of Cheops, and cleared away over 30,000 tons of débris, thus revealing most of the royal cemetery of the Fourth Dynasty (2900 B.C.). "In the course of this work some curious cuttings in the rock foundation were noticed. These, on being cleared, assumed a boat-like shape, and it is now established that they are places wherein the wooden funereal boats of the deceased

King and his Queens were buried as in a tomb. It was in these boats that after death the deceased journeyed, according to the ancient Egyptian belief, with the Sun across the firmament from east to west. The boat-pit of the favourite Queen of Cheops has just been uncovered and presents very clear evidence. The bottom was dressed to fit the shape of the wooden boat and one of the slabs of the covering is still in position." The positions of the two boat-pits are seen in the upper photograph, and their shape in more detail in the enlargements from it.

BOOKS OF THE DAY.

By J. D. SYMON.

THE Rogues' Gallery has received one or two noteworthy additions in recent books. Some are full-length portraits; others are only kit-cats, and with these must be included certain studies of a more general kind bearing on the subject of crime and the criminal. The subtle attraction of stories about evildoers has been discussed on this page until little is left to say that is new; but the last and best word will always remain with De Quincey and Sir Walter Scott. Sir Walter's interest in famous trials has lately been recalled by Sir Herbert Maxwell in the essay that introduces his new volume, "INTER ALIA" (MacLehose; 15s.). This study, entitled "A Scottish Calendar of Crime," reviews with a light touch several famous cases, most of which afford proof of former heinous abuses that marred Scottish legal procedure. The writer's main purpose is to illustrate, from criminal records, the social history of Scotland in the sixteenth and seventeenth centuries.

It was almost inevitable that such an essay should begin with a reference to the author of "Waverley." Sir Herbert Maxwell has not escaped the justifiable temptation, and doubtless he also had in mind (apart from any matter of hard fact) a familiar passage from the Introduction to "The Heart of Midlothian," in which Scott puts into the mouth of a fictitious character his own ideas about the fascination of State Trials, not only for the legal expert, but for the general reader. There Sir Walter makes a veiled allusion to his own cherished project of editing the Scottish State Trials. He was never to realise his dream, but, as Sir Herbert Maxwell reminds us, he prevailed upon Pitcairn to undertake and carry through the arduous work. Thus Sir Walter "did lasting service to the cause of Scottish history," when he set not only Pitcairn but also many other writers "to work on material

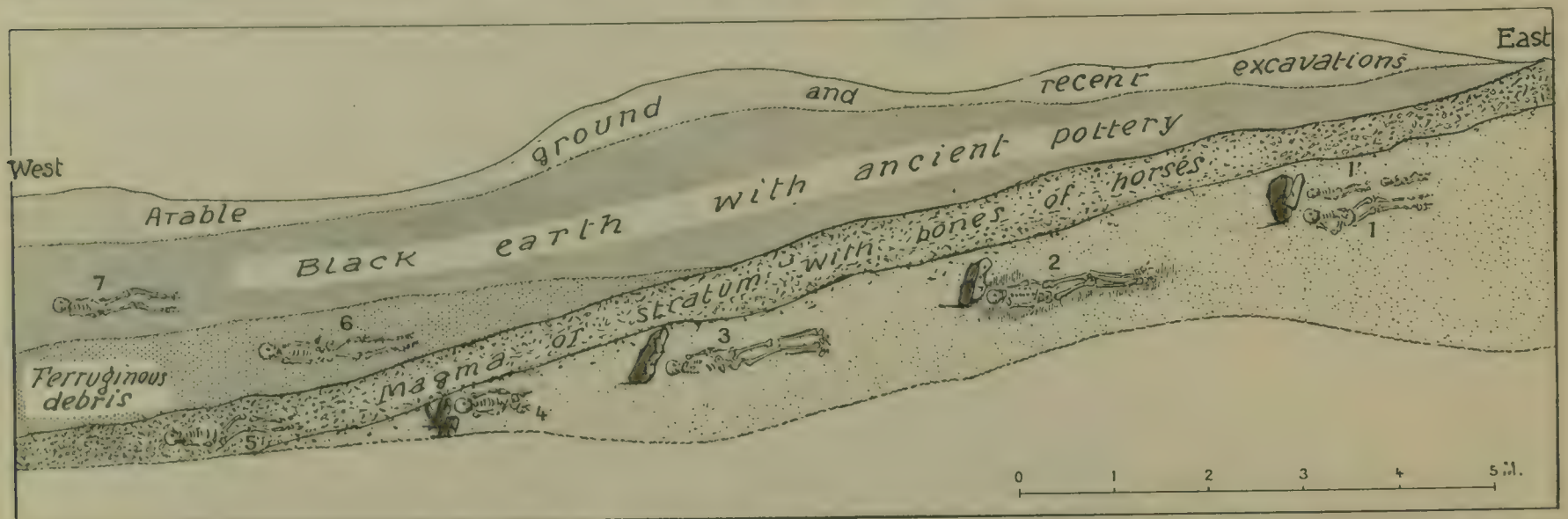
HENRY FAUNTLEROY," edited by Horace Bleackley (Hodge; 10s. 6d.), is a short book as these records go, for the trial occupied only five hours. The interest it aroused was, however, in inverse proportion to its duration, or even to its subject-matter, which is not complicated or obscure. The reasons for this interest were, as the editor points out, four-fold. The accused was a gentleman of position and refinement; he had the reputation of a Don Juan; his forgeries were the most colossal ever known; and the public was beginning to doubt whether capital punishment should be inflicted, except in convictions for murder.

In his twenty-third year, Henry Fauntleroy succeeded his father as manager of the Berners Street Bank, an almost derelict concern. "A grave and earnest young man, with an uncanny genius for figures, he seemed the perfect type of the industrious apprentice," and brought his bank back to apparent prosperity. But he led a secret life of profligacy. This, although expensive, might not have ruined him, but the affairs of the bank were steadily becoming more involved, partly owing to the precarious state of trade, and partly to heavy losses through the failure of debtors. Fauntleroy began to forge the signatures of clients, holders of Government securities, whose stock he thus transferred to his own brokers for sale in open market. The proceeds he placed to the credit of the Berners Street Bank. He still paid his clients their dividends punctiliously, and, in case of a demand, replaced the stock by repurchase, so that all appeared in order.

"He reduced forgery almost to an exact science," and, in spite of narrow and thrilling escapes, prospered outwardly and became a notable figure in quasi-Society—a famous host, an epicure, a connoisseur in art, and a bibliophile. He was, in fact, a perfect type of the "well-breeched swell" of the Tom and Jerry period. It was

spare the ghastly details of the scaffold with which Mr. Scott makes our flesh creep. His sweeping statements regarding the inefficiency of the gallows, and the glossing-over of horrors in stereotyped official reports, ought to have been either proved to the hilt or not made at all. His accuracy is questionable. He blunders even in such familiar details as the name of the Moat Farm murderer, and he mis-spells the name of Colonel Rutherford's victim. But to give the book its due, where it fulfils its title most faithfully it offers good and arresting things, such as the note on prison debating societies. The voices are a study. "The first speaker recalls a tub-thumper in Hyde Park; the second a light at a University Debate; the third an M.P. in his maiden speech; the fourth a country yokel [sic] called upon, to his great embarrassment, to propose the health of the squire. . . . Very little nervousness is evidenced, and if a man does show nervousness, he is generally worth listening to." Convicts' criticisms of literature show no half-measures. Books are either "good" (with the usual qualification) or "rotten." "Marie Corelli's works are usually relegated to the latter category." The author quotes a case where an old "lifer," who had entered prison totally illiterate, had become extraordinarily well-read, and had "grown to be of a genuinely literary turn of mind." It is not easy to congratulate Mr. Scott upon his own style, but he possesses some insight into the latent humanity of the gaol-bird, and, when he denies himself the indulgence of sensational book-making, he gives useful and at times amusing information.

But enough of the Rogues' Gallery and its morbidities. It is time to seek relief in the records of reputable characters. One recent biography of importance comes over from the December lists. It has, however, even in



SKELETONS OVER 15,000 YEARS OLD: A DIAGRAM SHOWING THE POSITION OF HUMAN REMAINS FOUND AT SOLUTR  BENEATH THE UNIQUE STRATUM OF HORSE-BONES, AND PROVING THAT THE ROUND-HEADED TYPE OF MAN WAS PRE-NEOLITHIC.

Sir Arthur Keith described a few days ago, in one of his lectures on "Recent Discoveries of Fossil Man," the finding of human remains on the famous prehistoric site of Solutr , in France, under the unique "equine stratum," a layer of bones of some 100,000 horses captured and eaten by the ancient hunters. This stratum dates back 15,000 years. The human skeletons below had each beside the head an upright stone which once projected above the ground. They were of the round-headed type which, it was previously believed, did not appear until Neolithic times. "The Solutr  dis-

covery," said Sir Arthur Keith, "shows that the round heads were in France long before the Neolithic period. In shape of head these early Solutrians fell on the border line between the long and the round." The numbers on the diagram indicate—(1) Skeletons of a woman and (above her) two children; (2) Skeleton of a man and a worked stone slab found near a hearth; (3 and 4) Skeletons of men with worked stones; (5) Skeleton of a woman without a stone; (6) Skeleton of a long-headed man of Nordic type; (7) Skeleton of a young girl of the eighth century A.D.

Drawn under the Direction of Drs. Arcezin and Mayet.

which, industrious as he was, he could not deal with himself." Sir Walter's own huge original output is but a part of the debt which English literature owes to his indefatigable pen. He was not only a writer himself, but a cause of writing in others.

Only the first two essays in "Inter Alia" are concerned directly with the Calendar of Crime. The second paper, an able review of the vexed and insoluble problem of "The Casket Letters," leaves it still an enigma, but is valuable for its clear statement of difficulties and discrepancies, and its demonstration alike of the service that has been done to Mary's cause by her detractors, and the disservice of her injudicious admirers. Whatever may be our opinion of the Queen of Scots' complicity in Darnley's murder, we cannot escape an uncomfortable conviction that her accusers acted most disingenuously when they refused to produce the originals of the Casket Letters.

More light on the same period is thrown by Sir Herbert's essay on Knox—an excellent and very fair-minded study—and, incidentally, sixteenth-century Scotland finds further illustration in "The Past in the Present," a most agreeable *causerie* on obsolete Acts of Parliament. "Inter Alia" covers a wide variety of subjects, in which the purely Caledonian is happily relieved by essays on "The Last Great Roman," Agincourt, and the original of D'Artagnan, all very good and pleasant reading. As a dipping-into book for bed-time entertainment, this volume is ideal.

It is only on a side wind, so to speak, that "Inter Alia" has drifted into our Rogues' Gallery. The next book on my list stands there of prescriptive right throughout. This, the latest volume of the Notable British Trials Series, recalls the most sensational of all forgery cases, the colossal frauds of Henry Fauntleroy, manager of the Berners Street Bank, who, by the stern laws of the time (1824), paid for his crimes with his life. "THE TRIAL OF

ten years before he was found out, with total defalcations of about £400,000. Arrested on Sept. 10, 1824, Fauntleroy was tried on Oct. 30, and on Nov. 30 he was executed outside the Old Bailey. Utterly crushed in spirit, but gentlemanly and exquisitely groomed to the last, he died with fortitude in which there was no bravado.

In the first burst of public indignation against him, Fauntleroy had "a bad Press." That the newspapers went beyond all bounds in their attacks, Mr. Bleackley shows in an appendix of interesting extracts. But after the condemnation the tide of feeling set the other way, and a strong effort was made for a reprieve, which the Prince Regent was understood to favour. Fauntleroy's execution served to focus criticism on the inexpediency of punishing forgery with death. Although the capital penalty remained on the Statute Book, it fell more and more into disfavour and disuse; the last execution for this offence took place in 1829, and in 1837 capital punishment for forgery was finally abolished. Mr. Bleackley supplements the rather scanty but still most fascinating material of the Fauntleroy trial with short accounts of ten other notorious forgers who suffered the extreme penalty.

The whole question of "Judgment of Death" is again more or less in the air, and not long ago it was most ably considered by Mr. Bowen-Rowlands in his book bearing that title. That eminent legal writer, was entirely and very properly non-sensational in his handling of a gruesome problem. I cannot say as much for another book now before me, at least in so far as it concerns capital punishment. This is regrettable, for "THE HUMAN SIDE OF CROOK AND CONVICT LIFE," by Stanley Scott (Hurst and Blackett; 18s.), reveals many interesting secrets of the prison-house, which the general public is all the better to know. Over the whole work, however, there broods a suspicion of second-hand hearsay and the narrative methods and purpose of the Fat Boy. We could well

these days of quick forgetfulness, certain features that keep it still in the running, where it is not unlikely to remain for some little time to come. "GENERAL SIR JOHN COWANS," by Major Desmond Chapman-Huston and Major Owen Rutter (2 vols.; Hutchinson; 42s.), is the life-story of the soldier whose chief title to fame is his having been (as the sub-title recalls) "the Quartermaster-General of the Great War." The authors hold that Sir John was the greatest Quartermaster-General in all history, and bring copious evidence in support of their contention. Here, again, a military memoir falls into the controversial, and only experts, if even they, can decide so delicate a point. It is safe to say, however, that Sir John's task had no parallel in magnitude, and that he performed it with great energy and ability. In one sense, and that not trifling, the official who provided for five million men must be accounted the greatest of all Quartermasters-General.

The appeal of the Eternal Feminine to humanity has tempted quite a crowd of novelists to use the word "Lady" in their titles, just as the producers of musical-comedy for a time billed the word "Girl" to superfluity. "The Necromantic Lady," "The Drooping Lady," "The Gay Lady," or words to that effect, have helped to carry not a few stories to success, but now Mr. Keble Howard (my colleague on our daughter paper, the *Sketch*) has gone the whole hog, and has frankly given us "THE FAST LADY" (Fisher Unwin; 7s. 6d.). But, perpend; here is nothing to make the strictest moralist cry "Censor!" What the Fast Lady was you must find out for yourselves in this humorous tale of a motor-honeymoon, and an inexperienced driver. The moving accident is certainly Mr. Keble Howard's trade. I understand on high authority that the mechanical details, on which a large part of the comedy turns, are technically beyond reproach. "Parts" may be broken, but no Commandments, for there is not a single Rogue in Mr. Howard's gallery.

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THE WORLD OF SCIENCE.



CONCERNING GREBES.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE New Year of the ornithologist, or, at any rate, of the British ornithologist, begins with "cold February." All sorts of changes of habitat are taking place. Those who have the good fortune to live near even small sheets of water, provided they afford cover in the form of reeds and a not too stony bottom, will now begin to keep a look-out for the return of one of our most interesting and beautiful birds—the Great-crested Grebe. All the winter it has spent at sea, or on tidal waters, where open water is assured, be-frosts never so keen. This migration seawards is by no means universal, for here and there, in specially favoured localities, a few pairs may remain the year round. But the majority decide to take no risks.

This return must be closely watched by those who desire to see something, or everything, of their most remarkable "courtship" habits. These have formed the theme of a most careful and laborious investigation by Mr. Julian Huxley, who, like his distinguished grandfather, takes nothing on hearsay that he can investigate for himself. Long and patiently has he laboured at his task, yet there are still points that remain to be cleared up. The solution to some of his unsolved problems may well be found by new workers. But these aspirants should first read his memoir, published by the Zoological Society of London.

Those who have the good fortune to mark the first arrivals will be able to watch the development of the change from the "winter" to the "summer plumage," or, as I prefer to call it, the "nuptial plumage." This is a very beautiful dress, which, as with some other species of this tribe, and with many of the "waders," is worn by both sexes, instead of by the male alone.

The most striking features of this "nuptial" dress are the two long tufts of feathers, or "ears," which spring from the hinder area of the crown, and the beautiful "tippet," which forms an erectile frill, recalling an Elizabethan ruff, which encircles the neck immediately behind the head. This tippet is of a rich chestnut, passing towards the head into the dark brown which colours the rest of the upper surface of the body. The fore-part of the neck, and the breast, have a sheen which has the appearance of white satin.

I will not attempt the impossible by striving to give even an epitome of Mr. Huxley's observations on the courting habits of this bird, because it could not be compressed within the space which is mine here without damage to his work. But all who can should turn to his original essay, for it is a model of how such investigations should be made.

Let us pass, then, to a brief mention of the nestlings, for these are particularly interesting. And this because they are longitudinally striped with bands of white on a dark-brown background. This is a very primitive type of coloration, which obtains among young animals of

the most diverse kinds. Young pigs and tapirs, young ostriches—save the African ostrich, wherein the stripes are largely masked by a peculiarly specialised type of nestling down—and young game-birds are thus striped. Striped nestlings turn up sporadically among groups wherein such markings have long since disappeared with the majority of



COVERING ITS EGGS BEFORE LEAVING THE NEST:
A DAB-CHICK—COMMON ON THAMES BACKWATERS.

"The Dab-chick shown above is covering its eggs before leaving the nest, which it generally does if alarmed. This species has a curious yellow patch at the base of its beak. It is the commonest of our Grebes."

the species. Among the hawk-tribe, for example, the nestlings are clothed in a mass of white down, but the nestling osprey is striped. The young of many reptiles and fishes are striped. In some cases the adults are also marked in like manner, but

least some indication of the nature of their ornaments. There are four other species of grebe on our list of British birds. Of these, one, the Red-necked Grebe, is but a winter visitor. In its nuptial plumage, which is not assumed till it has left us, the sides of the head are marked by a great blue-grey patch, which stands in strong contrast with the rich chestnut of the neck and fore-part of the breast.

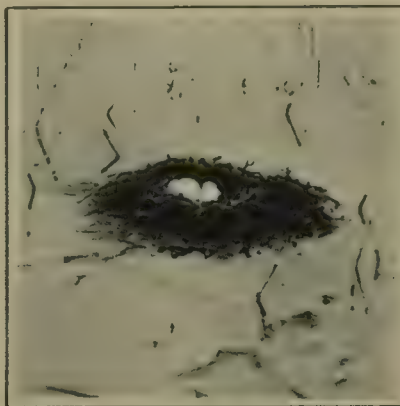
Both the Slavonian and Eared Grebes breed with us, but to the extent only of a very few pairs, in specially favoured localities, which had better not be advertised. The Eared Grebe, in its nuptial dress, presents a quite extraordinary appearance, the head being surrounded, as it were, with a nimbus, or aureole, such as that with which painters adorn saintly characters, reflecting the rays of the sun and glittering with a glory that passes description.

The Slavonian Grebe, if possible, is even more beautiful in its nuptial plumage. For the head is of a glossy blue-black, enlivened by a chestnut band passing from the base of the beak backwards, above the eye, to form an upstanding crest on each side of the head, the feathers at this broader, hinder region of the band fading from chestnut to a golden hue. The feathers of the sides of the head and throat form a "tippet," being conspicuously elongated. The neck, fore-part of the breast, and flanks are of a bright chestnut.

Finally, we have the little grebe, or Dab-chick, the commonest of all our grebes. This is a thick-set little bird, and comparatively sombrely clothed, being of a dusky hue, which is relieved by the dark chestnut of the neck and a patch of yellow at the base of the beak. Of the "courtship" habits of these four species we know practically nothing. Someone might well take up the study of the Dab-chick in this regard.

All the grebes agree in the singular habit of swallowing their own feathers in lieu of stones, by way of providing the gizzard with the means of breaking up the food. No other bird, so far as I know, adopts this curious custom. All the grebes lay eggs having a chalky incrustation of a bluish-white colour, but this soon becomes stained from the habit which these birds have of covering them with wet weeds before leaving the nest. Two beautiful photographs of the Dab-chick's nest are shown here. They were taken by Mr. E. A. Wallis, one of the most observant of our ornithologists. In one of these the eggs are exposed; in the other, covered. The nest, as is the custom with the tribe, is either floating or placed in very shallow water. One would have imagined that incubation would have been rendered

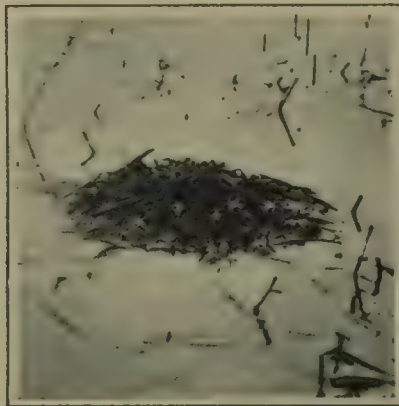
impossible, owing to the loss of heat from continual contact with the thoroughly soaked nest. But with Nature the "impossible" is always happening!



SHOWING THE EGGS: A DAB-CHICK'S NEST BUILT ON THE SURFACE OF THE WATER.

"The eggs in this nest had not long been incubated, hence their conspicuously white colour. The nest is either actually floating or built in shallow water amid surrounding water-plants. The covering of the eggs is a very effective device, for the nest at once assumes the appearance of a mass of floating weed caught, perhaps, on some protecting reed-stems."

Photographs by E. A. Wallis.



WITH THE EGGS COVERED WITH WET WEEDS BY THE BIRD FOR SAFETY: THE SAME DAB-CHICK'S NEST.

as a rule such a pattern survives only in the callow young. Furthermore, the nestlings of the Great-crested Grebe are remarkable for the fact that the crown is ornamented by a heart-shaped patch of bare skin, of a vivid vermillion. No one has yet been able to suggest a possible meaning for this patch of colour. Particular attention should be paid to this by those who have the good fortune to be able to keep a brood under continuous observation. It may be a mark to enable the parents to find their youngsters after they have scattered among the reeds, at the alarm-note given by the parents, bidding them hide to avoid danger.

Finally, there is one other point worth noting about this bird. The eye of the adult is of a deep crimson; that of the young bird is lemon yellow. Here, again, is a riddle to solve.

It needs a coloured plate to give an adequate idea of the beauty of this bird in its nuptial dress; but the accompanying photographs of this, and the species now to be mentioned, taken from the beautiful pictures of Mr. Seaby, will afford at



WITH THE HEAD ORNAMENTED BY A PAIR OF "HORNS" AND A LARGE ERECTILE "ELIZABETHAN" FRILL: THE GREAT-CRESTED GREBE.

"The Great-crested Grebe is the largest of our native species. The nestlings retain the striped coloration till they are nearly full-grown."

Drawings by A. W. Seaby.



THE BIRD THAT WEARS "A NIMBUS, OR AUREOLE" IN ITS NUPITAL DRESS: THE BLACK-NECKED (OR EARED) GREBE (LEFT), WITH THE SLAVONIAN GREBE (CENTRE), AND THE RED-NECKED GREBE (RIGHT).

"Very few Black-necked and Slavonian Grebes breed in the British Islands, in one or two localities. We know nothing of their 'courtship' habits."

The World of Women

THE Queen has always been a great lover of jewels, and has always worn much jewellery, and with conspicuous success. It would appear that it is to be generally worn again, and fine ornaments that have been reposing in the banks and safe depositories are being got out, insured against burglary, and taken into use. Especially have diamond hair ornaments figured among distinguished matrons at hunt balls. Young ladies, so many of whom are shingled or bobbed, have been wearing elaborate dress ornaments and necklaces, the old collar style being once more in favour. The coming season promises to

Henry are greatly liked. Nutwood is quite near Gatton Hall, the residence of Sir Jeremiah and Lady Colman.

Lord Ailwyn has not so far given up his soldiering on accession to the title, and has now gone to Salisbury, where he has an appointment on the South-Western Area. He was at Aldershot with the Rifle Brigade, in which he has seen much service and to which he is greatly attached. After the war, having been wounded badly, he was on the War Office staff for four years. Lady Ailwyn has accompanied him to Salisbury, and Honingham, their place in Norfolk, will be let for a time. It is a charming place, comfortable and up-to-date, and not too large for hospitality in shooting seasons. Agatha Lady Ailwyn, who is a sister of Lord Hylton and given up to good works, has a flat in town.

The last of the sale season caused a spurt in bargain-hunting. A woman who always leaves the purchase of a coat and skirt until the last, hoping for a super-bargain, inspected about thirty extracted from more or less untidy, second-hand looking heaps, and, having worn almost threadbare the patience and politeness of a saleswoman, found a coat that fitted and suited. Eureka was expressed on the assistant's face, but where was the skirt? Several heaps were sifted, a second assistant's services were called in, but no skirt. At last the garment was despoiled on the nether half of a customer, to whom it transpired the coat also belonged. It had been removed to try on another. One has heard of women at sales almost tearing the clothes off each other's backs. Here was a case of buying the coat off a back!

Mrs. Asquith will blossom out into a Countess quite naturally; no forcing or special hot-house treatment is in her case necessary. Always, even as a girl, she has been at home with our higher aristocracy. One who knew well the late Duchess of Devonshire, a remarkably able woman known as the double Duchess, tells me that that great lady said of Margot Tennant, "She will go far, but not fast; and she will jump into the Peerage, not creep up in it." This prophecy has proved true, although the Peerage third in our scale is Mr. Asquith's; the Duchess meant that it would come through a clever and distinguished husband, feeling that the brilliant and ambitious Margot would mate with no other.

The late Lord Grenfell was an old man to have a son who will not be twenty until December. His only daughter was

presented but two or three seasons back, and is not yet of age. The late Field-Marshal did not marry his first wife until he was forty-five; she lived twelve years until 1899; and Lord Grenfell did not remarry for four or five years. His second wife was one of Queen Victoria's Maids-of-Honour, and was

Lilac crêpe - de - Chine trimmed with net and ribbons expresses this delightful lingerie set from Harrods, Knightsbridge, S.W. (See page 230.)

the daughter of the late Mr. L. A. and Lady Margaret Majendie, a kinswoman of the Earl of Crawford and Balcarres. Lord Desborough belongs to the Grenfell family, which has given fine soldiers to the country, including the Grenfell twins—Captain Francis Grenfell, 9th Lancers, the first officer to win the V.C. in the Great War; and Captain Riversdale Grenfell, both of whom fell in that awful upheaval.

Prince Pless, in electing to be married in London for the second time, to the young Spanish lady now his wife, pointed the contrast between his first and second matrimonial ventures. The first was a great event of the winter in London in 1891. It took place in St. Margaret's, Westminster, in the presence of a brilliant congregation. The Prince was in white and silver uniform, and his best man also in the uniform of a crack Prussian regiment. He was attached to the German Embassy, drove a team, hunted, entertained, and was quite a figure in London society. The late Mrs. Cornwallis West was credited with wonderful skill in matchmaking when, ten years later, her younger daughter was married to the Duke of Westminster. A royal wit was credited with having said that she should have been sent to South Africa to catch De Wet, at that time an elusive leader.

A. E. L.



Obtainable for very modest sums at Harrods' White Sale are these pretty cotton cami-knickers and the fine cambric nightie trimmed with real filet lace. (See page 230.)

be brilliant quite literally, and diamonds apparently will be preferred to pearls.

Lord Claud Hamilton was one of the best-turned-out men in London up to his very last appearance there. He was slim and erect and handsome, so that no one could, from his appearance, have suspected him of being an octogenarian. He was so young when he first sought a seat in our legislative assembly as Member for Derry that a woman in the street called out, "Does your mother know you're out?"—a catch-phrase, probably, of those days. "She does," said Lord Claud; "and she will be much obliged if you'll help me to get in." The woman, in her Irish appreciation of quick repartee, rushed up, shook his hand, and promised to do all she could, and she did. Anyway, he won the seat when just over twenty-one.

Colonel and Lady Violet Gregson have let their pretty place, Nutwood, near Reigate. Colonel Gregson will be for a year at Aldershot and a year at Windsor with his Battalion of the Grenadier Guards, and Lady Violet accompanies him with her little girls. Doubtless they will miss Nutwood, with its charming grounds and garden. It has been taken by Sir John and Lady Henry. Sir John was Liaison Officer 1914-1919 between the Government departments, and was actively engaged with recruiting at the War Office. He has one son and one daughter. He has several appointments under Government, and he and Lady



Three splendid bargains offered at Harrods' White Sale. The pyjamas are of blue schappe boué with pink, and the nightie and Princess petticoat of embroidered cambric. (See page 230.)





Drawing Room, Cardiff Castle.

The Fortress on the Taff.

ROMAN ramparts, a moated Saxon mound on which stands a stern Norman keep, these epitomise the earlier history of Cardiff Castle, the stronghold which for many hundred years guarded the passage of the Taff and the Southern approach to the Welsh marches and mountains.

A stout fortress Cardiff Castle must have been in Norman days, for here in the Tower of Justin Henry I chose to immure his brother, Robert of Normandy. A prized possession, too, was the lordship of this Castle. Among its custodians figure the highest families of mediæval days—Despensers, Beauchamps, Nevilles and Tudors—most of whom left evidence of their tenancy in architectural additions of varied Gothic types.

In keeping with many another feudal fortress, Cardiff Castle suffered severely in the Parliamentary Wars when it fell to Cromwell. The story goes that a deserter from the garrison guided the Roundheads to the interior through a subterranean passage, only to be executed by Cromwell as a reward for his treachery and as a lesson to the soldiery.

Cardiff Castle has been faithfully restored within recent years and now stands as an interesting relic of ancient life, mingling with the ultra-modern world of Cardiff. Another example of the close association between olden and modern times is furnished by John Haig Scotch Whisky. Even under Charles I this famous whisky was celebrated for its wonderful mellowness and perfect maturity, and to these same qualities it owes its present universal popularity.



Table of French design, 18th Century.

Dye Ken
John Haig?



By Appointment.

Fashions and Fancies.

Jewellery Old and New.

Beautiful jewellery is a subject which fascinates everyone, and it is interesting to note the many changes which have taken place in this sphere during the past few years. Imagine, for instance, the heavy bracelets and rings of fifty years ago mounted in heavy settings, more elaborate than attractive, and compare them with the light, exquisitely finished jewellery pictured on this page, specimens of the perfect craftsmanship of the Goldsmiths and Silversmiths Company, 112, Regent Street, W. In place of the heavy settings of silver and gold, they are all mounted in platinum, a background which accentuates the beauty of the jewels and is light and strong. The flexibility of the modern bracelets and watches is another triumph of the modern jeweller's craft, for the care and skill needed in making the jointed mountings is exceptional.

Fashionable Jewellery.

At the present time there is a distinct vogue for coloured gems, especially emeralds and sapphires allied with diamonds and pearls, and in the salons of the Goldsmiths and Silversmiths Company are countless proofs of the beauty of this fashion. The earrings pictured here, for instance, are in jade and diamonds; and above is a sapphire ring with square-cut diamond shoulders. At the top is a flexible sapphire and diamond bracelet, and on the left a beautiful little fob watch in platinum set with diamonds and sapphires. It is a masterpiece of modern workmanship, for by an ingenious attachment this can be converted into a wristlet watch if desired. Nor must it be forgotten that this company are famous for their wonderful collection of pearls and pearl necklaces, which enjoy an enviable reputation all over the world.

A Short White Sale.

The great White Sale at Harrods, Knightsbridge, S.W., lasts only from Feb. 9 to 14, so there must be no delay in securing the many prizes available. Sketched on page 228 are a few typical bargains. At the top is an attractive lingerie set in lilac crêpe-de-Chine trimmed with net and ribbons. The nightie can be secured for 24s., and the cami-knickers for

17s. 9d. The cotton cami-knickers pictured on the left of the page can be secured for the modest sum of 4s. 6d., and the adjacent nightdress, fashioned of cambric trimmed with real filet lace, is 18s. 9d.; chemise and knickers to match being 15s. 9d. each.



A flexible bracelet of exquisite workmanship in sapphires and diamonds, mounted in platinum.
At the Goldsmiths and Silversmiths Company, Regent Street, W.



Fashionable jewellery which hails from the Goldsmiths and Silversmiths Company. The lovely fob-watch, which can be transformed into a wristlet watch at will, is of diamonds and sapphires; the ring is of sapphire and diamonds, and the long ear-rings of jade and diamonds. They are all mounted in platinum.

Below is a pyjama suit in schappe available for 25s., while the cambric nightie and Princess petticoat cost 6s. 3d. and 5s. 11d. respectively. Cami-knickers to match are 4s. 11d. Then for nursery folk there are charming little voile frocks embroidered in red and blue cross-stitch available for 5s. 6d., and a useful set of frock and knickers in contrasting coloured linen for 8s. 11d. Knitted frocks and knickers are 12s. 9d. the set. Flowered crêpe sun-bonnets for 3s. 11d. and fancy straw hats for 1s. 11d. are other useful investments for spring and summer.

A Pleasure Cruise to Egypt.

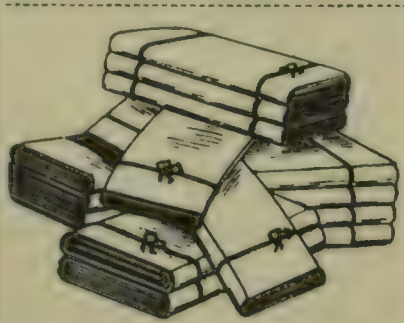
Egypt, with its romantic setting of the desert and the Nile, has become one of the most fashionable winter resorts, and, apart from the beauty of the surroundings, offers a brilliant season. A splendid opportunity of paying a short visit to this picturesque country is afforded by the Cunard and Orient lines, which are organising a special Mediterranean cruise from London to Alexandria. The *Ormuz* sails on Feb. 21, and visits Gibraltar, Toulon, and Naples on its way. The return voyage is made in the famous liner the *Mauretania*, which leaves Alexandria for Southampton on March 10, and touches Naples and Monte Carlo en route. Full particulars may be obtained on application to the Cunard Line, 26, Cockspur Street, S.W., or to the Orient Line, 5, Fenchurch Avenue, E.C.

Novelties for Smokers.

A delightful inspiration which will appeal to all smokers, especially women, has been carried out by a well-known tobacconist firm. The flat cardboard match-cases which are indispensable nowadays can be obtained in gay colours, each stamped in white with one's own initials or monogram. A box containing a dozen or so in different hues makes a charming little gift. They can be completed in six hours. Another novelty carried out by this firm at a recent dance took the form of a small decorative box of cigarettes, pendant from the wrist by a long cord to which was attached a tiny pencil. The lid of the box formed a dance programme, and inside were gold-tipped cigarettes wrapped in delicately tinted papers. It is an innovation to be noted by prospective hostesses for the coming season, and on application to this paper I shall be pleased to state the name and address of the firm in question.

DICKINS & JONES WHITE SALE Feb. 9TH 28TH

AN opportunity of supreme importance is afforded by Dickins & Jones' White Sale, when new season's stocks of snowy-white Linens will be offered at very special prices.



Supreme Values in HORROCKSES' COTTON SHEETS

56X. 375 pairs Horrockses' plain Hemmed COTTON SHEETS, either twilled or plain.

White Sale Prices	Per pair.
2 x 3 yards	18/9
2 x 3½ yards	21/6
2 x 3¾ yards	29/6

60X. Two very special items in hard-wearing qualities Horrockses' Plain Hemmed COTTON SHEETS, in Plain only.

White Sale Prices	Per pair.
2 x 3½ yards	24/6 27/9
2½ x 3½ yards	32/6 35/-
2½ x 3¾ yards	35/6 39/6
2½ x 3¾ yards	42/- 45/-

Write for copy of fully illustrated White Sale List, sent post free.

58X. Very Special offer of Horrockses' Spoke Hem-stitched COTTON SHEETS.

White Sale Prices	Per Pair
2 x 3 yards	19/9
2 x 3½ yards	21/9
2½ x 3½ yards	29/6

59X. 135 pairs Horrockses' Plain Hemmed COTTON SHEETS, either twilled or plain.

White Sale Prices	Per pair
2 x 3½ yards	23/6
2½ x 3¾ yards	32/6

SKIPPER RIDDLES

Question:

What is the difference between "SKIPPERS" and a Parrot?

Answer:

"SKIPPERS" don't repeat.



"Skippers" are small dainty fish packed in finest olive oil—or choice tomato—twenty silvery morsels to each tin. They are so delicate and digestible that they never "repeat" as coarse fish packed in inferior oil often do.

Try "Skippers" for breakfast—they are appetising and nourishing, and no cooking or preparation is required. "Skippers" are always handy whenever you want a quick meal. Never be without them in the house.

The record pack in September, 1924, enabled us to reduce the price 1d. a tin.



Ask gently but firmly
for "SKIPPERS"

The name Angus Watson on any ready to serve food means the best of its kind.

ANGUS WATSON & CO.,
LIMITED,
NEWCASTLE-UPON-TYNE.

DICKINS & JONES Ltd., REGENT ST., LONDON, W1

FORSTER.

Does she leave school with her energy unimpaired? Are you sure she has her full share of that laughing health, that buoyant strength, so essential to her successful "finishing"? Make sure!

For poise, for courage of mind and spirit—the result of strong nerves, give her Horlick's Malted Milk. It is a nourishing and delicious combination of fresh milk and the extracts of malted barley and wheat flour.



Ready in a moment with hot or cold water

At all chemists, in four sizes, 2/-, 3/6, 8/6 and 15/-
The tablets also in flasks, 7d. and 1/3d.
A liberal sample for trial will be forwarded, post free, for 3d. in stamps.

Served in restaurants and cafés of standing
Horlick's Malted Milk Co., Slough, Bucks.



FINGER-PRINTS AS IDENTIFICATION MARKS
IN ANCIENT GREECE.

(Continued from Page 214.)

some other harder material. It will be noted that the design on the Rhodian specimen (Fig. 4) is much finer and nearer to the texture of an actual finger-print than the one from Calymnos (Fig. 2). Moreover, also, the edge round the design has been bevelled off, which could only have been done by means of a turning wheel, a process usually applied to vases when finishing the underside of the foot. The finger-print pattern was thus designedly retained by the potter of that small vase. The whole class of these very small vases, of which a large number were found at the Argive Heraeum, undoubtedly contained precious unguents, and were valuable *articles de luxe et de toilette*, frequently made of more precious metal; while, as vases, they were often adorned with most elaborate and beautiful designs, such as are to be found in specimens of the so-called proto-Corinthian and Argive Linear ware. In any case, it is not probable that the bottom of the feet of these vases was left unfinished by the potter.

But, while I am practically convinced that my preceding observations, arguments, and conclusions are correct, there remains a possibility that some similar designs on vases were produced by mechanical means. For, in the publication of the foot of a vase in the Metropolitan Museum of New York, Miss Gisela M. A. Richter (in "The Craft of Athenian Pottery" (New York, 1923; p. 12, Fig. 16) shows the foot of a vase with such circular markings, and considers these to be caused by the rotation of the wheel; while on p. 11, Fig. 15, she presents a similar base with a regularly turned and finished pattern which removed such earlier circular design. Before this, in 1903, Professor Dawkins published some vases of Kamareas ware from Zakro ("Journal of Hellenic Studies," Vol. XXIII, p. 249, Fig. 2 *), on which similar circular patterns are to be found on the foot. He suggested that these circles were due to the practice of the potter in cutting the vase from the wheel while it was turning, by means of a string held round the base, which thus separated the vase from the clay remaining on the wheel.

In order to test the possibility of thus producing such a pattern, I have made various experiments with Miss Dorothy Watson, of the Bridge Pottery, Kensington, at her works. She applied the thinnest possible cotton thread, as well as wire, in releasing the vase from the wheel, while the wheel was turning rapidly or slowly, with the results here given (Figs. 14 and 15). In no case was she able to produce the fine lines such as are to be found on the "tear-bottle" from Rhodes or on the Argive terra-cotta; nor did the patterns approximate the variety of finger-print patterns represented by these specimens. Still, the fact remains that such a mechanical rotary action might produce designs resembling finger-prints.

* Franchet, "Ceramique Primit." (Paris, 1911), p. 43, confirms the discoveries of Professor Dawkins.

I have since heard from my friend and former student, Professor R. M. Dawkins, who writes—

But, as I began by saying, this is nothing against, though it is, of course, nothing in favour of, your own very interesting observation, for which I hope you will find more support. It would be very interesting if the Greeks anticipated Galton. I don't think it at all impossible that some of the markings on, I think, Hittite seals, and certainly on some early Minoan seals, the sort of thing Xanthoudidis got at Koumasa, may be geometrical renderings of finger-prints. Thinking over it, I really think that they might be. I commend the suggestion to you. My suggestion is that they would be bearing the same relation to the actual real finger-print or its realistic copy that, say, the Tughra, the hand-seal of the Sultan, bears to an actual mark of a hand. You know the thing I mean, the conventional signature of the Sultan, which is a calligraphic picture of his hand-print.

In any case, the steatite seal with its "finger-print" could in no way have been produced by a potter's wheel, and I must do my best to rediscover the seal from the Argive Heraeum.

Here this inquiry must end for the present. I have sought this wider publication through *The Illustrated London News* to direct the attention of my archaeological colleagues, Directors of the various museums containing objects of Greek antiquity, as well as of private collectors, to the following points—

(i)—How many ancient vases with similar designs resembling finger-prints are in existence? And I must here draw attention to the fact that their proportion in any case is infinitely small with regard to Greek vases with absolutely finished bases.

(ii)—Can any vases or terra-cottas be found with such a "finger-print design" sunk into the surrounding clay, so that it was evidently impressed by some seal or stamp which represents a formalised finger-print?

(iii)—Are any early seals or stamps in steatite or other stone or metal in existence, containing such a design?

"SPRING CLEANING," AT THE ST. MARTIN'S.

MR. BASIL DEAN had not to wait long for consolation, if he really needed any, over the break-up of his Drury Lane partnership with Sir Alfred Butt. Hard on the publication of the news he had the joy of producing at the little St. Martin's Theatre a comedy of Mr. Frederick Lonsdale's which at once became the talk of the town: It is permissible comedy, this "Spring Cleaning" story, once allowance is made for one rather far-fetched situation; it is rich enough in irony, in wit, and in humour to prove a consistently exhilarating entertainment, although it deals with a sorry crew. There is little to choose, indeed, between the group of degenerates whom the wife of Mr. Lonsdale's novelist-hero has gathered round her, to the husband's disgust, and the characters of Mr. Maugham's play "Our Betters,"

save that the wife still hovers on the verge of surrender to the libertine of the party and has thrown in her lot with a "fast" set mainly through boredom with the novelist's "high-brow" interests. She is in danger, though, and the very serious and somewhat dull story-writer tries a desperate plan to rid his house of its pests. He brings home to a dinner party where these friends of his wife are to assemble a woman of the streets, and points out to the ladies present that the only difference between them and her is that they are amateurs at the business of which she makes a profession. This is the sensational scene of the play; but its happiest strokes of comedy come later, when the lover, faced with the possibility of having to marry the wife—his boast has been that there is no need for him to marry "so long as other men will"—contrives by concealment of his reluctance and sheer effrontery in argument to force on a reconciliation between the pair whose marital happiness he has done his best to ruin. Excellent acting from Mr. Ronald Squire as the libertine, Miss Cathleen Nesbitt as the philosophic light-o'-love, Mr. Ian Hunter and Miss Cecily Byrne as husband and wife, and Miss Edna Best as a girl who specialises in absinthe, steers the play safely through certain improbabilities.

THIS WEEK'S ANAGLYPH: THE CHURCH OF BROU.

(See Page 208.)

We have chosen for Anaglyph reproduction in this number the beautiful reredos of a church in France, whose wealth of sculpture is associated with a sad but romantic story. "The Church of Brou," says a French writer, "attracts every year over 50,000 tourists to Bourg-en-Bresse (a town in the Department of Ain, some thirty-five miles north-east of Lyons). This wonderful church was built at the beginning of the sixteenth century by Marguerite of Austria (daughter of the Emperor Maximilian and Marie of Burgundy) and widow of Philibert, Duke of Savoy, to fulfil a vow made by her stepmother, Marguerite of Bourbon . . . To quote Edgar Quinet: 'Two Dukes of Savoy were killed in the chase in the neighbouring forests, and the widow of the first made a vow which her step-daughter inherited.' The tale of Duke Philibert's tragic death in a boar-hunt, and the building of the memorial church, with its 'chisell'd broderies rare,' by his heart-broken widow, who was afterwards laid beside him, is told in Matthew Arnold's well-known poem, 'The Church of Brou.'"

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THE CHRONICLE OF THE CAR.

Cars on the Road. During recent weeks I have spent quite a lot of time on the road in testing new models. One of these cars was the 11.9-h.p. Standard "Piccadilly" saloon. This little car is one of the lowest-priced



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of all the British light cars, yet it is one of which it is really possible to say that there is nothing cheap about it but the figure at which it is sold. You cannot get a good saloon for much less than £275, which is the price at which this model sells. Unfortunately, this car was turned over to me when the fogs lay heavy over the land, so my real test was quite a short one, albeit sufficiently long to enable me to get a real line through its performance. In the first place, I found the body very comfortable, and with plenty of leg-room in the front seats. Of course, a saloon body on so short a chassis means that room has to be sacrificed somewhere, and in this case it was in the back seats that one found a

little want of room, though not enough to constitute anything approaching discomfort. The seats were wonderfully comfortable, and the upholstery generally very good indeed.

The little 11.9-h.p. engine, with its overhead valves, I found to be very quiet in working, with an almost complete absence of valve noise, which one usually associates with motors of this type. It developed a surprising amount of power—for a car of its type to climb Fitzjohn's Avenue on "top" without falling below twenty-two miles an hour is quite good enough for anybody. The gear-box is quiet, and the ratios well spaced out. A gradient of one in seven—a very short one, be it said—was easily climbed at a good speed on second. The brakes, too, were very good, and the car well balanced. Even on greasy setts there was very little tendency to skid when the brakes were applied suddenly. Owing to the fog, it was not possible to carry out a speed test, but from the feel of the car, I should say it was good for something between forty-five and fifty miles an hour, which, again, is good enough for anybody. In my opinion this new Standard saloon represents wonderfully good value for money. In any case, I make it out to be an excellent little car in its class.

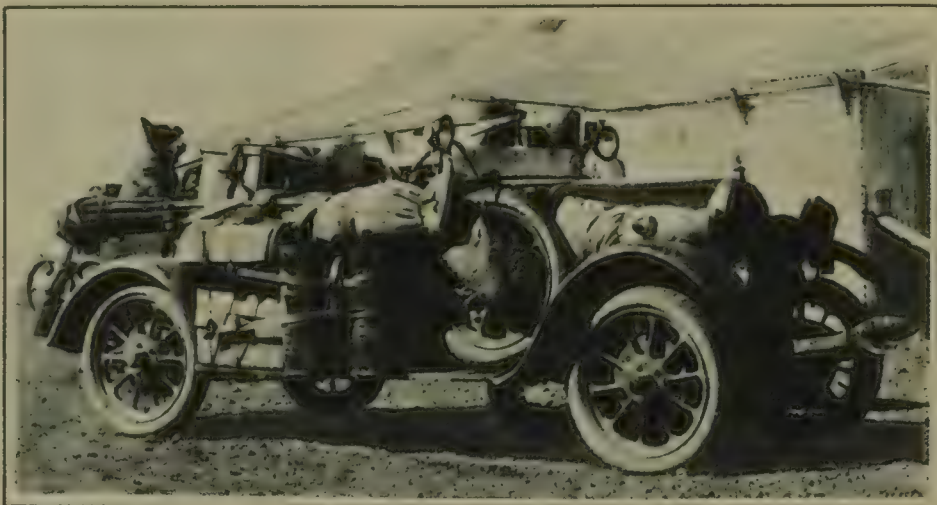
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The National Automobile Chamber of Commerce has been making a fresh survey of the American motor-car field, and the figures it publishes are astonishing. There are

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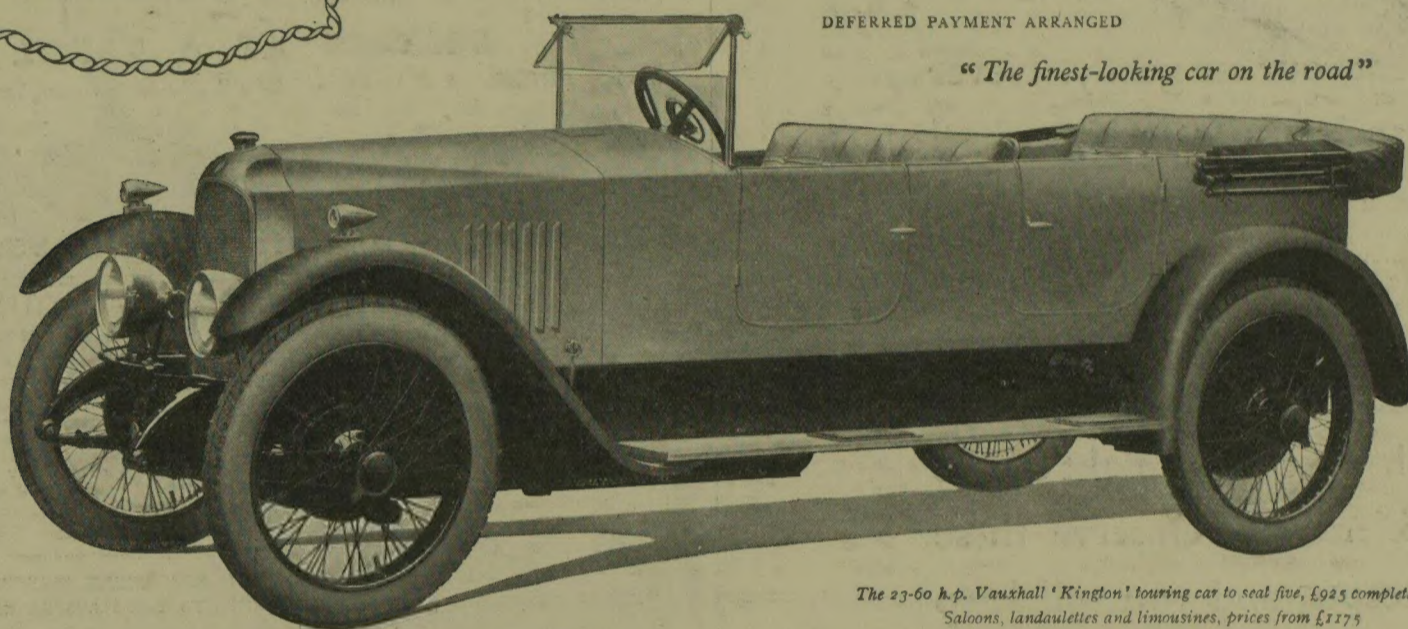
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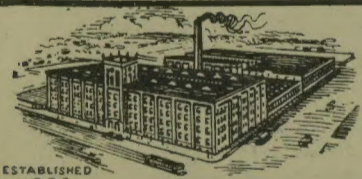
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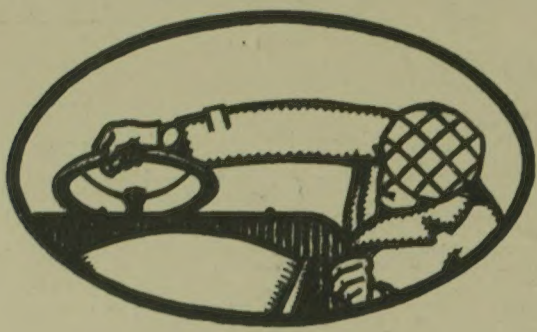
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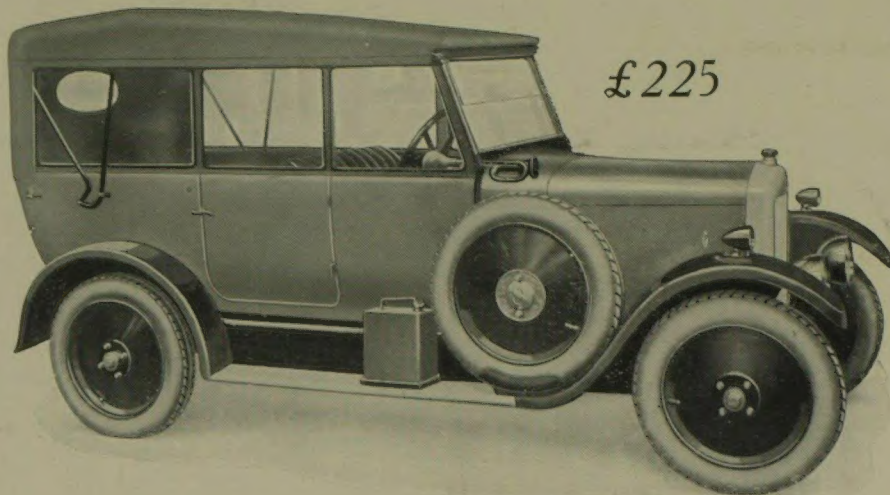
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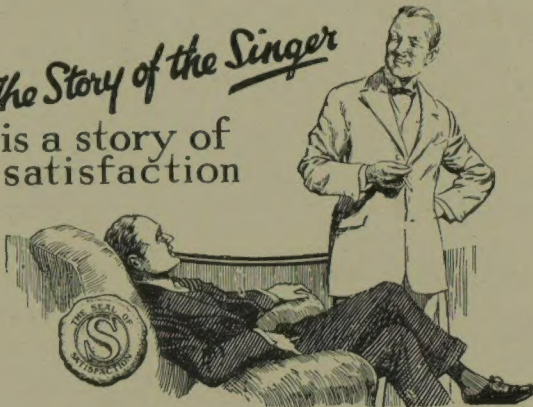
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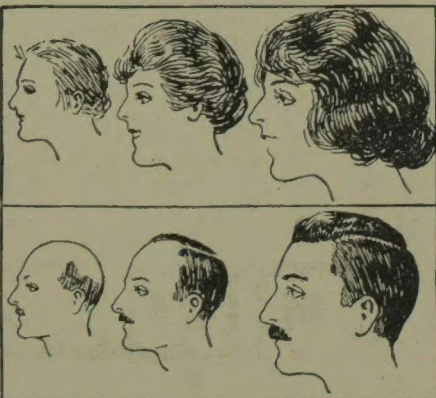
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